

# VARIETY

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## TV AS RICH SPONSOR'S LUXURY

### Sadler's Ballet Shatters All Records With 500G in 9-Wk. American Stay

Sadler's Wells Ballet of London, winding up a North American tour in Montreal Sunday (11), will have racked up around \$500,000 without tax for its nine-week stay. Figure is an all-time ballet record, anywhere, and represents one of the greatest triumphs any visiting theatrical aggregation has scored in the New World. In the world of the dance, it has seen nothing approximate.

Actually, the gross for the nine weeks will be \$467,000 without tax (or about \$610,000 tax included). The dance troupe grossed \$254,000 in its four-week stay at the Met Opera House, N. Y., and will add another \$233,000 for the five weeks on tour. In Toronto, for instance, where three rows of seats had to be removed at the Royal Alexandra to accommodate an orchestra, Sadler's broke all records in the theatre's 42-year history.

What is more amazing is the fact that probably as much more money as was grossed, had to be returned in unfilled mail orders. In N. Y. the Sol Hurok management stopped accepting mail orders after the second of the four-week run, and cut out all ads of Sadler's in the dailies. Toronto returned \$74,000 in mail orders, and other cities had to do similarly.

Troupe, in addition to its 254G take in N. Y. grossed \$23,000 in three performances in Washington. (Continued on page 61)

### Dodgers Doubling Into Basketball as B'klyn Paramount Stage Lure

Brooklyn Paramount is turning itself into a sports arena on Monday nights in a boost for business in that normally off-period. The first-run deluxer in the homeland of Dem Bums will feature a series of weekly basketball games on the theatre's stage with six Dodger baseball players as a home team. Series has already been set by Robert M. Weitman, Para's southern division chief, who also supervises both the N. Y. and Brooklyn Paramount theatres.

In addition to the full basketball game, Weitman plans to continue the theatre's regular bill of two features. Switching from the diamond to the basketball court are Ralph Branca, Don Newcombe, Gil Hodges, Eddie Miksis, Gene Hermanski and Roy Campanella. First game is scheduled for Dec. 19. No boost in admission rates is planned.

### (A)lways (B)e (C)autious

ABC network has been dropping the ABC from its customary identification. "This is ABC — the American Broadcasting Co." following its cross-the-board Philip Morris airers.

The reason, simple as ABC is that the three innocent-sounding letters suggest the rival cigarette outfit's slogan, "Always Buy Chesterfield."

### 'Hopalong' GBS, They'll Call Him

George Bernard Shaw will get the writing credit on a boss opera to be produced by Gabriel Pascal. The film will be based on a 30-year old novella, "Blanco Posnet" which Shaw wrote following a trip through Texas and Arizona. Shaw, who has been a stickler for accuracy in the translation of his plays into films, has given his okay for Laurence Stallings to do a freehand screenplay of the work.

Pascal plans to turn out the film on a modest budget totaling around \$350,000. Following "Blanco Posnet," the producer plans to roll with G. B. S. "Androcles and The Lion" in September with the Mexican comedian, Cantinflas in the lead role. Pascal will shoot both pix in Mexico City, where he's currently trying to raise cash to complete the financing of the productions.

### Bob Hope Nixes 200G Guarantee by Hamid To Tour Own Show

Bob Hope has turned down an offer of a minimum \$200,000 in guarantees for a 35-date tour of fairs during July and August next year. Bid was made by George Hamid, fair booker and operator of the Steel Pier and Million Dollar Pier Atlantic City.

Hope rejected Hamid's guarantee because he intends resuming his own presentation of a package show in arenas, ballparks, etc. during the same period, a type of work at which he grossed over \$400,000 on one tour last summer. Associated Booking Corp. will handle him on the next tour.

### RADIO'S HISTORY REPEATS ITSELF

By GEORGE ROSEN

The era of the smalltime sponsor on television is already beginning to fade. Thus history is repeating itself. Just as, over the past couple of decades, the mounting time, talent and production costs for coast-to-coast radio programming forced the medium-sized and small bankrupters to beat a hasty retreat as the industrial giants moved in, so too in TV, it's becoming "a rich client's luxury."

Even as the Procter & Gamble, the Lever Bros. the General Foods, etc. dispossessed the less lucrative sponsor of radio shows, the TV reprise is already manifesting itself. Along with the P & G's, the Levers, and the cigaret companies, such well-heeled manufacturers as the automotives will dominate the network TV sponsorship picture.

What went for radio and the (Continued on page 61)

### Radio Listening In TV Homes on Upbeat, Philly Survey Shows

Philadelphia Dec. 6. Radio listening in television homes is definitely on the upbeat, particularly among families owning their video sets six months or longer. It was indicated here today (Tuesday) by Albert E. Sindlinger, president of Radio Corp. (radio rating service). He disclosed figures derived from a sample of Philadelphia video set-owners to prove that radio, far from being doomed with the advent of TV, will still attract the set-owners his programs they want to listen to.

Radio listening in TV homes between 5 and 7 p.m. daily now averages 20% as compared to a virtual zero rating six months ago. In addition, the average rating on Walter Winchell's ABC radio show has been 34 during the last four weeks as compared to zero last spring. Immediately after the (Continued on page 61)

### Buddy Rogers' Par Date; Still Holds B'way Record

Buddy Rogers, who still holds the boxoffice record at the Broadway Paramount that he set in 1931, has been inked to headline the stage show there either the last week in January or the first week in February. It will mark his first appearance at the house since the earlier date, when the Par pulled over \$90,000 for his first week. In addition to that being the height of the depression, the box office was considerably lower then.

Rogers now headlines a daytime radio show aired Mondays through Fridays via ABC, and is scheduled to kick off his own television program early next year.

### H'wood Paid \$785,000 for B'way Plays In '49 Compared to \$4,000,000 in '47-'48

#### Royal Pullman as Pixers

Vienna Nov. 29. The private railroad, sleeper and dining cars of Emperor Francis Joseph of Austria-Hungary (1848-1916) are now being used as film theatres in small villages in Rumania it was learned here. The outfit was confiscated by Hungary in 1919, later taken by the Rumanians and used until a short time ago by the Rumanian Minister.

### Camel Cig Coin Into Fla. Circuit

Miami, Dec. 6. Tobacco money of the R. J. Reynolds (Camels) family, amounting to many millions of dollars, will be thrown into the film business next year via the creation of a giant Florida chain of theatres, according to reliable reports here. The Reynolds syndicate is planning construction of a string of new theatres to blanket the state. It will be the first time that the Reynolds interests will have invested in the film industry.

Understood that first-run theatres are being blueprinted for Miami, St. Petersburg, Jacksonville, Orlando, Palm Beach, Tampa, St. Augustine and Daytona. In all of these towns the Reynolds interests own large business properties suitable for the construction of deluxe big-seat houses.

The reports here have it that the enterprise will get started early in 1950. Because of the property holdings of the tobacco clan, the theatres are said to be mapped for important central locations in each situation. It is understood that a film biggie is acting as adviser for the group in its construction plans, but his identity is being kept under blankets.

Hollywood's continued eagerness to the high prices and poor pay-off of Broadway play filmizations is evident in the comparatively small coin that legitizers have garnered from picture companies during the year about to end. Studios acquired screen rights in only five stage properties for a total expenditure of a comparatively meager \$785,000 plus percentages.

The sum is the lowest that Broadway has culled from Hollywood's formerly green pastures in years. It compares with figures of up to \$4,000,000 plus percentages paid out during the '47-'48 season.

A combination of factors is responsible for the great decline. One of these is the decrease during the year in the number of plays produced, plus the fact that fewer than usual have been able to make the commercial grade and stick around.

With the pressure on in Hollywood (Continued on page 22)

### 'Grunt & Groan' Burrows As Berle Video Rival On CBS-TV Tues. Agenda

CBS believes it's got the answer to Tuesday night 8 to 9 on television as competition for the top Hopperated Milton Berle show.

Negotiations are now under way for a weekly pickup of wrestling matches from St. Nicholas Arena, N. Y. However, sharing equal spotlight and camera attention will be Abe Burrows at the ring-side doing the commentary.

Columbia is convinced that the Burrows' kidding on the level parlay with the grappling matches will bring the unpredictable TV qualities to help offset the "Texaco Star Theatre" audience pull.

For a while CBS was considering using an expert alongside of Burrows for a two-way verbatim running commentary, but the web has decided in favor of Burrows soloing it.

## LAST FRONTIER HOTEL

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# GAR (Grand Army of Reporters) Salutes Dean of Drama Critics

By JACK LAIT

Chicago, Dec. 6.

A tribute of tremendous sentimental expression was paid at the meeting in the LaSalle hotel, Chicago, Saturday night (3) when the Chicago Press Veterans Association, an organization limited to men who served in editorial capacities there at least 20 years ago, gave honors to Ashton Stevens, the critic of the Herald-American.

Many who were present have worked with him since he came to Chicago from San Francisco in 1910, then already a reporter, reviewer and commentator of national recognition. Stevens is probably that disputed figure, the "dean" of American theatrical journalism. The dwindling importance of Chicago as a legitimate center has not dimmed his status, for he remains a leader of national opinion on matters of the stage and is still active 52 weeks in the year.

Charles C. Collins, Chicago Tribune paraphraser, as president of the Press Veterans, read a few of thousands of telegrams received, including a 600-word intimate blessing and greeting from William Randolph Hearst, sentiments of respect and good wishes from George Jean Nathan, Lindsay & Crouse, the New York Critics Circle, by John Chapman, president, and many oldtimers who have soft spots for Stevens.

His own talk, among his tears, was a plea for closer and more frequent get-togethers of newspapermen, who he feels, have a common equation and yet are less gregarious than are the groups who have no psychological union of interests. Stevens, though he has for at least a half-century devoted himself to writing about the theatre, is by tradition and original impulse an all-around newspaperman who covered sports and general assignments and feels a close fellowship with all members of the craft.

Among the other speakers were Dick Finnegan, editor of the Chicago Sun-Times, Lou Merrill, a former vaudeville reporter, and (Continued on page 61)

## Sullivan Mulls Plays

Hollywood, Dec. 6.

Margaret Sullivan is enroute to her home in Greenwich, Conn., still mulling a suitable vehicle for Broadway this winter. She has six play offers.

Miss Sullivan returns here in the summer under a Columbia pact which calls for five pix, one annual. She just finished her first, *No Sad Songs For Me*.

## NOEL COWARD IN U.S. WITH FLOCK OF PLANS

Noel Coward, who just completed *The Astonished Heart* for J. Arthur Rank arrived in New York Monday (5) en route to his home in Jamaica, B. W. I. He plans a week's stay in town and expects to return next February for the film's N. Y. preem. Playwright-actor 'authored' *Heart's* screenplay from his short play of the same name originally done in 1936 as part of *Tonight at 8:30*.

A Sydney Box-Gainsborough production, *Heart* was made at Rank's Pinewood studios and stars Coward, Celia Johnson and Margaret Leighton. It's tentatively slated to bow at the Park Ave., N. Y., with Universal handling U. S. distribution. Touching on his stage activities, Coward revealed that he's completed a musical, untitled as yet, which tours Britain's provinces next April prior to a London opening. Pat Kirkwood will head the cast, H. M. Tennent Ltd. is presenting.

As for his *South Sea Bubble* - Coward disclosed that this comedy is still in an indefinite state at the moment. Whether the play opens this season depends upon whether Gertrude Lawrence is free to assume the lead. At present she is in Hollywood making *The Glass Menagerie* for Warners.



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## Cosmo's 'Cardinal' Pix Priced at 200G

First company that offers more than \$200,000 will get screen rights to *The Cardinal*. Henry Morton Robinson yarn now being serialized in *Cosmopolitan*, it was reported in New York this week. The 200G figure was said to have been placed on the story, in which virtually all the major companies have shown an interest, by Robinson's agent, Alan Collins of Curtis Brown.

No offer will be accepted. It is understood, however, until the expanded version of the fictionalized life story of an American cardinal is published in book form by Simon & Schuster next spring. At that time, Collins said, galley's will be sent to all studios.

Yarn, which is an eight-part serialization, has caused considerable comment. While definitely pro-Catholic, it has brought criticism from some members of the church as being too revealing of its inner workings. Robinson is a former *Reader's Digest* editor.

## Names Participate In World Government Show; Repeat Slated

World government show presented Sunday night (4) by United World Federalists, Inc. at the Coronet theatre, N. Y., will probably be repeated in a few weeks. Affair proved a memorable experience for the invited audience of authors, dramatists, scriptwriters, editors, columnists and broadcasters, and has already begun to pay off in press and radio comment on the world government theme.

Among the names appearing in the show, all without advance billing, were Oscar Hammerstein II, Robert E. Sherwood, Marian An-

(Continued on page 24)

## Bill Goetz Undecided If To Go for That 'Van Gogh'

Universal production exec William F. Goetz is undecided whether to accept the return of his entire investment in the disputed Van Gogh painting, *Starry, Starry Night*, or continue the fight to prove it authentic. It was reported in New York this week Goetz has been offered the return of his original purchase price, the cost of importing the painting and his expense in having experts view it for authenticity. Almost \$75,000 is involved.

Just named by the head of the Metropolitan Museum of Art in New York called the picture a phony last week, although other Van Gogh experts insist it is the nucleus. Goetz is said to have "developed an affection" for the portrait and faith that over a period of the next 10 or 20 years a taste of opinion will build up to prove its authenticity, which makes him dubious about accepting his money back.

## \$50,000 Interfaith Endowment

Former attorney Alfred Grant last week made a gift of \$50,000 to his alma mater, Syracuse University. It is going toward the erection of an interfaith student union building.

## Comedy Cycle Due for a Change

By JOE LAURIE, JR.

Every 10 years or so, jokes become ashamed of themselves and slowly retire to the gag files from which they will emerge in another 10 years, sooner if there is an emergency, practically rejuvenated. The rest does them good and certainly helps to refresh audiences.

Tides are controlled by the moon and jokes are controlled by the ears. When the ears get tired of listening to stale jokes the tide of dollars that flows into comedians' bank accounts gets low. And so the comics look around for new material, new angles of delivery and a fresher approach. A few emerge as topnotch funmakers. This has been going on for years. Sometimes the boll-weevil of no talent cuts the crop down.

The majority of our younger comics today are mimics and imitators, most of the time imitating each other. It seems that everybody is doing Milton Berle and Milton Berle is doing everybody. They even copy each other's gestures and so we have most of the comics without any individuality, everyone reminds you of someone else. The old established comedians, besides talent, had definite personalities. Bobby Clark, Harry Watson, Jr., Leon Errol, Ed Wynn, Eddie Cantor, Bert Williams, Roger Imhof, Jim Barton, Smith & Dale, Groucho Marx, Jack Pearl, Walter Catlett, Fred Allen, Bert Lahr, Joe E. Brown, Joe Con- thorne, McIntyre & Heath, Victor Moore, Jimmy Savo were all different laugh-getters. Of the newer comics of the past 10 years a few have stepped out and have established themselves as definite personalities. They did this through fresh material, style and talent. Abe Burrows, Henry Morgan, Jackie Miles, Danny Thomas, Sid Caesar, Harvey Stone, Frank Fontaine, Billy Vine, Garry Moore, Jerry Lester and Martin & Lewis are a few who have done this.

Mimicry is an easy approach to the stage door. Kids always start imitating things they see and hear, and even a near-imitation will always get a delightful "Ah!" from parents and friends. It's the same when the grownups do imitations at amateur nights. People will applaud imitations of actors that they have never seen, just to prove to the guy seated next to him that he is hep.

We have always had cycles of imitations in show biz, every decade or so a flock of mimics would swoop down on the country's stages and pre- ter us with imitations. In the 1900s it started with "impersonations" of George M. Cohan, David Warfield, Eddie Foy, Harry Lauder, Vesta Victoria, Anna Held, Jack Norworth & Nora Bayes, Irene Franking & Bert Williams. Then some years later we got "impressions" of Eddie Cantor, Al Jolson, Eddie Leonard, Charlie Chaplin, Joe Frisco, Ed Wynn, Maurice Chevalier, Fanny Brice and Gallagher & Shean. After a little rest we got "characterizations" of Ted Lewis, Frances White, Helen Morgan, Pat Rooney, Bill Robinson, the Barrymores, Helen Kane, Mae West, Joe Penner, Harry Richman and Jimmy Durante.

### Now It's Mimics

And now for the past 10 years we have an army of mimics that have and still are bombarding us with imitations of Charles Laughton, Bing Crosby, Ronald Colman, Peter Lorre, Edward G. Robinson, Bette Davis, Katharine Hepburn, Clark Gable, Fred Allen, Humphrey Bogart, Jimmy Cagney, the Roosevelts, Churchill, Hildegarde—and a remake Al Jolson. It's a poor mimic that can't do all of these with a Boyer and a Cary Grant thrown in. And many of them are excellent takeoffs, but how long can an audience take it?

In the old vaudeville days when vaude was really vaudeing it took a longer time for a cycle to pass. An act could last 10 or even 20 years. The houses were small, the circuits many, there were fewer gag stealers, and it took a long time for an act to get old. But with the advent of radio, jokes were served cafeteria style, everybody helped themselves, and in a month the gags were stale. It didn't matter much because radio was a novelty and for free. The topnotch gag-comics changed. Burns & Allen and other smarties discarded gag-comedy for situation comedy. Many of the jokesters stuck to their puns and shut off weekly salutes with their wet powder.

Now with video on the scene it's going to be tougher on comedians. You can listen to a gag a few times but when you listen and see the guy doing it at the same time, you will remember it much better. The Chinese have a proverb, "One picture is worth a thousand words." A bad gag on video proves that 1,000 words aren't worth one picture.

### Already On the Way Out

You may have noticed that the "insult" gag is gone, and gags about the Labra tar pits, Cucamonga, smudge pots, Crosby's horses, clothes, children and money; Grable's legs, Truman's piano, Gable's ears, Margaret's voice, Mrs. Roosevelt's trips, gags about musicians reading racing forms instead of music, are getting weaker and weaker. Of course "My girl is—" "My wife is—" "My mother-in-law is—" gags will always be with us.

I have seen many changes in comedy. I've seen the slapstick, baggy pants comedian replaced by high hat and tails and sophisticated comedy until it got so sickening the baggy pants came back and went bigger than ever. This again was replaced by the business suit, no makeup comedian. Olsen & Johnson have revived the cycle of pie-in-the-face, seltzer bottles and pratfalls—not bad and always good for belly laughs when done in moderation. But it can be overdone. Man slips on banana—big laugh, man keeps slipping on bananas—no more laughs.

What I am getting at is that our younger generation of comedians and we have some fine potential young comics must get away from the regular line of mimicry that has the same lines, same characters and ideas used by others and protect their stuff. There are a number of clever young writers around with some new ideas. The comic who will take a chance with new stuff will be the comic who will beat the "standstillers" to the show biz jackpot. Without "funny words" there are no comedians. You may get by for the first few minutes by sheer personality, but you must have them "funny words." If you can't write them hire someone that can. The fun writers with ideas are the salvation of comedy and comedians. In the hey-day of vaude we had writers that could write you anything from an act in "one" to a musical comedy. Aaron Hoffman, Tommy Gray, Paul Gerard Smith still around and better than ever. Felix Adler, Eddie Clark, June McCree, Jimmy Conlin, Harry Breen, Benny Ryan, Joe Brown and James Madison are just a few I can recall right now. We have young writers today that some day will be the counterparts of these fine artists with comedy.

You will see a lot of changes in comedy in 1950. Creators, not imitators, are the order of things in the theatre of 1950. It will pay off. P. S.—Marie Dressler, Jeanne Eagels, Eddie Foy, Nat Goodwin, Willie Howard, Elsie Janis, Julius Tannen and many more stars were originally mimics.

## CANTOR'S ONE-NIGHTERS FOR CHARITY DRIVES

Eddie Cantor arrives in New York tomorrow (Thursday) after a series of cross-country stopovers. He is guest of honor at an Hadassah dinner being held at the Hotel Plaza N. Y. He will pull in from Philadelphia where he's slated to appear today (Wed.) at Convention Hall at the "City of Hope" benefit. Cantor trucked up to Montreal last week to handle with E. J. Ryan, son of his father, and gave a performance at the

Forum in the Canadian city. Preceding Montreal, the comedian played a one-ner at Purdue Univ., at Lafayette, Ind., on Dec. 2.

## Berlins to Europe

Living Berlin, just back from the Coast, and daughter Linda fly to Paris Dec. 16, and then to Rome. The songsmith's wife Ellen, and another daughter, Elizabeth, will make holiday flight Dec. 18. Family will be in Europe for two weeks. (3) eldest daughter Mary Ellen will fly day with relatives in Washington.



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# TALK \$600,000 P.R. BUDGET

## 2 Italian-Made Pix With Magnani, Bergman May Hit U.S. at Same Time

With the deal finally closed this week for handling of the Italian-made "Volcano" in the U. S. by the Motion Picture Sales Corp., race is really on between that pic and RKO's "Stromboli" to get into the theatres first. Films are similar in locale and theme, with Italian star Anna Magnani in "Volcano" and Ingrid Bergman in "Stromboli."

Both films have created great public interest through the relationship of Roberto Rossellini. He directed Miss Bergman in "Stromboli," while Miss Magnani had been closely associated with him in both films and private life prior to his recent professional and romantic linking with the Hollywood star.

Since both pix were made on islands off Sicily, and are parallel in so many ways, there is certain to be much comparing of the two by both critics and public. Results are expected to be favorably reflected at the box office.

Both pix are in Hollywood now, where they are being rushed through dubbing, scoring and editing in an effort to get them into theatres by about February, if possible. William Dieterle, who made the Magnani film, is attempting to do the work on the Coast and at the same time finish up "September." Joan Fontaine-starrer for Hal Wallis, while an RKO studio crew is handling "Stromboli." Rossellini is in Rome.

Both films present a difficult job. (Continued on page 16)

## Brandt's Theatres Supporting Housing Discrimination Fight

Harry Brandt, New York circuit operator, is throwing his full chain of over 100 theatres behind the fight against discrimination in housing. Brandt this week donated \$9,000 tickets to the N. Y. State Conference on Discrimination in Housing in a personal appearance before the group. Duets will be sold by the organization at 50c per ticket with all funds being kept as a campaign fund.

Tickets will be good anytime in the month of March. Holder will be entitled to admission in any Brandt house on payment of the 10c admission tax. Anti-discrimination org has the backing of the National Assn. for the Advancement of Colored People, American Jewish Congress, American Veterans Committee, American Jewish Committee and other groups.

## Skouras-Zanuck Prod. Powwows on the Coast

Twentieth-Fox prez Spyros P. Skouras planned to the Coast Sunday 4 for a series of huddles with production veepees Darryl F. Zanuck and other studio execs on next year's lineup of pictures. He'll also resume confabs with Joseph M. Schenck on the latter's future plans. Schenck, who is recovering from a head injury received in an accident in his home last week, has delayed his scheduled vacation trip to South America indefinitely.

Question of Schenck's position with 20th in case of divorcement is still unsettled. If the company is forced to give up its theatres, he reportedly wants to leave at the expiration of his current contract in June to devote his full time to his own theatre holdings. Skouras and Zanuck have had several lengthy meetings with him in an effort to convince him to remain with the company during previous Coast visits by the 20th prez.

Skouras, who was accompanied to Hollywood by 20th shorts sales manager Peter Levathes, is due back at the homeoffice this week-end. He'll then return to the Coast for a United Jewish Appeal dinner Dec. 18, at which he is scheduled as principal speaker.

## One Way to Pay Off

Pittsburgh, Dec. 6. An exhibitor in Caudersport, Pa. has found one way to make a closed theatre pay for itself. C. S. Flickinger, who owns two houses there, has had one dark for some time, so he's just rented it to farmers in the area for potato storage.

Caudersport is in the heart of a potato-growing area and the farmers jumped at the opportunity of getting a place to put their product for safe-keeping.

## Schine Moves To Sell 7 of Its 10 Rochester Houses

Rochester, N. Y., Dec. 6. In a first large-scale move to meet the divestiture requirements of the consent decree against the Schine circuit, the chain is offering to sell seven of its 10 theatres in this city. The theatres have been turned over to realty brokerage firms with instructions to obtain offers for immediate sale. The Schine consent decree requires unloading of a large block of houses throughout New York, Ohio, Kentucky and Maryland as a means of opening closed situations.

Understood the circuit has liquidated its holdings in a few isolated spots, but has not heretofore sought a sale in bulk. Schine-operated houses in Rochester are the Cameo, Dixie, Grand Lake, Liberty, Madison, Monroe, Riviera State and West End.

With the houses goes the right to obtain a proportionate division of product from the majors under the terms of the anti-trust decree.

## Jessel's Next

Hollywood, Dec. 6. George Jessel's next 20th Fox production assignment is "The Harry Luck Story," comedy drama with an underworld background. Phoebe and Harry Ephron are writing the screenplay.

## HARMON'S PLAN TO BANKROLL IT

Consideration of a \$600,000 budget for the initial year's operation of the all-industry public relations program has been tentatively set down as initial item on the agenda for the p.r. conference in Washington next week. Whether the budget proposition will continue to lead the agenda by the time the two-day session opens next Monday (12) is uncertain, however, since there is considerable opposition to considering financing before deciding on the substance of the program to be bankrolled.

It is understood that the \$600,000 budget—which is larger than anything yet mentioned for the industry p.r. project—has been drawn up by Francis S. Harmon, v.p. of the Motion Picture Assn. of America and secretary of the interim conference committee established at the initial public relations powwow in Chicago in August.

Harmon as secretary has also been collating suggestions which have been made by the various participating groups to chairman Ned E. Depinet and is drawing up the agenda. There is opposition within top MPAA echelons, however, as well as from the outside. (Continued on page 25)

## Giannini Sees Pix 'Coming of Age'

Adversity through which the film industry has recently passed has speeded its coming of age, Mario Giannini, Bank of America topper, declared in New York last week. Giannini, whose bank is the principal lending agency to the film industry, was east from his San Francisco headquarters for business in New York and Washington.

"The film industry is down to sounder operating conditions than ever before," banker stated. "It has succeeded in shaking off some of the excesses that are the natural result of early and rapid development in any industry. I have complete faith in the future of films, as evidenced by our activities in that field."

Giannini revealed that Bank of America has made a number of (Continued on page 18)

## Only \$11,900,000 Estimated by Wilson As Yank Take from England in 1950

**20th Century-Fox Director**  
**Lloyd Bacon**  
*elaborates on*  
**The Oldtime Two-Reel Comedy as a Proving Ground**  
...  
*an interesting editorial feature in the*  
**44th Anniversary Number of**  
**VARIETY**

## With Wilby-Kinney Sale, Former Due For Top Par Post

Atlanta, Dec. 6. Deal under which Robert Wilby sells his interests in the 146-theatre chain of Wilby & Kinney to Paramount hands the erstwhile partner a long-term employment ticket which features a percentage sharing provision. It has been learned H. F. Kinney, his partner, comes in with Wilby to run the circuit for United Paramount, the new chain which emerges Jan. 1 from divorcement of the major company.

Wilby and Kinney will also be paid several millions of dollars for their holdings in the theatre outfit. Wilby stands to be one of the most important execs in the new United Paramount since he will not only supervise his own former houses, but also take over the direction of a number of theatres in the Lucas & Jenkins circuit for U.P. These houses are located in the same territory as the Wilby & Kinney group.

Involved in the transaction are 104 houses of the Wilby-Kinney chain in which the two parads held an interest along with the estate of Arthur Lucas, estate of Walton Hill, Sylvain Baum, R. M. Kennedy and J. H. Harrison. Some (Continued on page 22)

Best that the American industry can expect out of England under the Anglo-U. S. agreement to 1950 negotiated early next year is 11 percent \$17,000,000 minus 30% represented by Britain's devaluation of the pound. That is 11 percent of what Harold Wilson, p.r. of the British Board of Trade, told Eric Johnston, Motion Picture Assn. of America presy, and Eli G. Arnall, Society of Independent Motion Picture Producers toppe, in talks with them during his recent visit to the U. S.

The \$17,000,000 minus 30% would equal \$11,900,000. American picture biggies are not too disturbed at that figure if they can get other concessions they desire, namely a freeing of uses of the coin frozen in England so they can utilize it in business deals outside of films. Uses are now restricted to goods directly associated with the picture industry.

Freeing of these restrictions might find film companies trading in rubber, steel, crockery or dozens of other commodities which could be exported from England to the U. S. or other countries and eventually be translated into dollars. (Continued on page 16)

## RKO's Payee Insurance Stunt to Pay Off With More Bally Than Refunds

Novel guarantee of the entertainment values of 20th-Fox's "Everybody Does It" by the RKO name circuit in New York is not without precedent for the same film was similarly guaranteed at recent screenings at theatres in Easton and Chester, Pa., as well as at Rochester, N. Y. and Grand Rapids, Mich. Customer insurance hands every patron a guest ticket to a future RKO show to those who are honestly able to say that they didn't enjoy "Does It."

In the out-of-town tests, according to 20th and RKO spokesmen, (Continued on page 16)

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## INDEX

Bills	54
Chatter	62
Film Reviews	6
House Reviews	58
Inside Legit	58
Inside Music	47
Inside Pictures	18
Inside Radio	41
Inside Television	31
International	12
Joe Lancaster Jr.	2
Legitimate	55
Liberty	61
Music	43
New Acts	54
Night Club Reviews	57
Obituaries	63
Pictures	1
Radio	26
Radio Reviews	37
Remedy	42
Frank Seely	61
Television	31
Television Reviews	32
Vaudeville	49

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# 63-Page British Govt. Report Nixes Divorcement, Asks Booking Revisions

London, Dec. 6

The government's Plant committee, which has been probing exhibition and distribution, handed down a 63-page report today (Tues.) that gives a unanimous thumbs-down to divorcement but recommends legislation to revise existing bookings arrangements. Divorcement was rejected because current financial setups would break down, thus resulting in a sudden influx of production. This conceivably would bring about a possible irretrievable dispersal of existing film-making units.

Divorcement would also lead to a serious dislocation of production financing, the report states, due to the large volume of borrowed coin that is secured by theatres and other physical assets of the vertically integrated groups. Suggestions that the government should enter production and exhibition were also nixed by the committee, which pointed out that film among all businesses is the least appropriate for state ownership.

As an alternative to whole or partial government takeover of the industry, the report advocates measures to break the dominating position of the combines by adoption of free competitive trading. Booking arrangements recommended for government legislation include proposals that will enable large first-run theatres to bid against circuits for first release rights with distributors obligated to accept the highest bid. Although designed to improve the financial potential for production, the scheme wouldn't seriously disrupt circuit booking power as statistics published in the report show that the chains control 75% of all the

(Continued on page 14)

## Irving Maas' Big Mass Production Auditions Of U.S. Pix for Russians

Between 25 and 30 prints of various Hollywood features have been shipped from Prague to Moscow during the past week and it is believed that Irving Maas, v.p. and general manager of the Motion Picture Export Assn. is now screening the films for Soviet officials. Maas has been in Moscow for the past 10 days in an effort to renegotiate and reactivate the deal the Russians made with Eric Johnston a year ago to purchase Yank pix.

MPEA's European headquarters in Prague has been shipping by air the prints requested by Maas. They are 35mm with superimposed titles in various languages. Russians have already seen 24 other films which were screened in Moscow for them about four months ago by MPEA's eastern European manager Louis Kaniwsky. Soviets found three they wanted out of that batch but balked at price and other terms, primarily that they must buy a minimum block of 20 films.

MPEA in New York has had no word from Maas but anticipates he'll be in Moscow for several weeks at least. Kaniwsky is with him.

## Aherne, Brissons, Murphy, Roles, Other Arrivals

Brian Aherne, who may play Capt. Hook in Peter Lawrence's revival of Peter Pan, is scheduled to arrive in New York today (Wed.) on the Queen Elizabeth. An offer already has been made for him and he'll talk over terms to the network.

Other incoming shooftalk on the trip include Frederick Remick, his actress wife Rosalind Russell, George Murphy and Ann Southern. They attended Britain's Command Film Performance Nov. 12. Also listed are actor John Bates, James F. Perkins, managing director for Paramount in Britain, concert singer Elisabeth Soderstrom and pianist Karl Schenke.

## SIEGEL'S N.Y. QUICKIE

Norman Siegel, Paramount's studio publicity chief, learned two New York Monday (5) in talks with Max Youngster, national ad. pub. director, on the campaign for "Samson and Delilah."

Siegel will plane back to the Coast Friday (9).

## Name Radio-Pix Reps

Washington, Dec. 6

Joint industry chairmen of the new pix-radio committee to fight for protection of both media were named the past week.

Joseph Hazen, president of Hazen-Wallis Productions, will lead the film industry side. For the broadcasters the chairman will be Gilmore Nunn, head of station WLAP, Lexington, Ky.

The joint committee was formed recently at a session of film and radio toppers summoned to a dinner here by Eric Johnston, Motion Picture Assn. of America proxy, and Justin Miller, president of the National Assn. of Broadcasters.

## Rep's 2d Regular Pfd. Divvy in Row

Rally of the smaller distrib. companies during the current fiscal year which has carried a number of them into the profit ledger was spotlighted this week when Republic declared a dividend of 25c per share on its preferred stock. Significant in the announcement was the fact that Rep initiated paying its preferred divvies on a regular quarterly basis. Step is interpreted as demonstrating that the company's board is satisfied future earnings are on a continuing basis.

The divvy is the second to be made by Rep for the preferred shares after a long lapse on payments. It is the first to be labeled by the outfit as a regular, quarterly distribution. Company was sufficiently liquid to make the move because its net for the first six months ended April 30, came to \$504,456 after taxes while its gross for the third stanza has held at a high \$6,817,837 against \$6,426,924 in the year previous.

Against the half-year profit Rep showed a loss of \$364,499 at the close of 1948, indicating the sharp upturn. Monogram and Columbia profits disclose a similarly healthy upturn. For the five months ended Dec. 1, Monog has registered in the black by \$150,000 against a loss of \$850,000 in the 12 preceding months. Col's take for fiscal 49, ended June 30, was \$1,007,514 against \$365,000 in 48.

Preferred divvy payments to Rep follows the resumption of common stock payments by Col. Latter company is likely to put their dividends on a regular basis at the end of the year. Rep will also its current melon Jan. 3 distributing it among stockholders of record Dec. 9.

## Goldwyn Again Loses Court Plea on Studio

Los Angeles, Dec. 6

Samuel Goldwyn was turned down for the second time in two weeks in his plea for the appointment of a receiver for Goldwyn Studios owned jointly by himself and Mary Pickford. Judge Paul Nourse in superior court who denied the original plea Nov. 23 saw no reason for reversing his decision on the second attempt.

Goldwyn's lease on the lot expires Dec. 21. Unless he can reach an agreement with Miss Pickford by that time he must remove \$1,000,000 worth of equipment from the lot or permit it to be sold as part of the property.

Goldwyn has reportedly moved some of his equipment out of the Goldwyn studios in the adjoining Eagle Lion lot as a result of his dispute with Miss Pickford.

James A. Maltree, pres. of Samuel Goldwyn Productions, planned in the Court from his New York headquarters over the weekend for battles with Goldwyn on the lot, let's shunt aside. It is expected that Maltree will be in Hollywood all of this week.

## Litvak's Indie Pic

Hollywood, Dec. 6

Anatole Litvak has bought "The Girl on the Via Veneto" from Gary Cooper.

Litvak has indie production plans.

## WB Decree Cooking

Washington, Dec. 6

Attorneys for Warner Bros. have been in and out of Washington this week conferring with the Department of Justice on terms of a consent decree. It's understood progress is being made although no results will be forthcoming for some months.

## Rank's Davis In U.S. to Accelerate \$-£ Remittances

Chief purpose of the current John Davis visit to the U. S. is to voice a theme aimed at J. Arthur Rank's two American distrib. Universal and Eagle Lion, which runs parallel to the old saw: Now is the time for all good men to come to the aid of their country. As Rank's top aide, it is understood that Davis is bringing in the time element in pointing up the British producer's big need for both dollars and sterling.

Davis, it is said, is urging that U. and E. L. press for as many bookings as possible in the early future to help Rank meet his fiscal obligations in the coming year. Rank's top assistant is seeking a speedup on the rate of release for his pix in the U. S.

Typifying the needs of the Rank empire for a heavier flow of cash is the fact that Davis, for the first time, is also pressing the two distrib. to move for faster remittances of sterling from the Latino territories, where they also handle Rank's product. In the past Rank has shown little concern with the sectors below the Rio Grand but has concentrated on the buildup of dollar earnings in the U. S.

Davis planned into New York over the weekend but took off for Toronto within 24 hours. He is due back in N. Y. for several days during this week. In Canada, Davis is meeting with Earle Lawson and David Griesdorf, heads of the Odson chain.

## Allied Members File Affidavits vs. Col On Hiked 'Jolson' Scale

Washington, Dec. 6

Batch of affidavits from exhibitor members of the Allied States Assn. was filed with the Justice Department Anti-Trust Division the past week by Abram F. Myers in connection with the Allied charges that Columbia is forcing upped admission scales for "Jolson Sings Again."

The affidavits were received here from Allied members as evidence in the matter which the Justice Department is being urged to probe. Myers believes the Government can step into the case on the ground that such sales policies are outlawed by the Supreme Court's ruling in the big anti-trust case. However, there is no indication here that there will be any action in the near future.

## Delay CSU Suit

Los Angeles, Dec. 6

Suit for \$43,000,000, filed by the Conference of Studio Union against the major film studios in July, 1947 has been postponed until Jan. 31. It was originally slated for hearing Dec. 5.

Conference asks damages for members who suffered wage losses because of the studio strike.

## William Ornstein

observes that the short story does to do what others don't, and now Hollywood is also discovering it, in a piece on

## The Cradle of Much New Writing Talent

an interesting byline feature in the

upcoming

44th Anniversary Number

of

VARIETY

## John L. Lewis and the B.O.

Film companies are being saved a pile of coin by John L. Lewis' decision last week to keep his miners at work. Several of the distrib. bellwethers by 20th-Fox had been allowing exhibs in areas seriously affected by the earlier strike a considerable reduction in film rentals.

The charitable gesture was kept very quiet. Distrib. asked that there be no publicity on it, since they didn't want the move to become a precedent in other areas that might be similarly afflicted at some future time. Likewise they feared pressure might be put on them for allowances in areas not so seriously affected as those in which the reductions were granted.

Nick which 20th permitted exhibs to take off was 20% of their normal film rental. Company's action came to light in a bulletin of the Kentucky Assn. of Theatre Owners, KATO, expressing appreciation, called 20th's action a "popular move."

It is known that other companies followed 20th, but which they were and how much they allowed dealersmen to deduct is still being kept under wraps. In any event, had the strike started again on Dec. 1 as Lewis threatened it would have cost the distrib. considerable moneys in both the normal decline in rentals resulting from poor biz and the extra good will deductions allowed exhibs.

## 'Jolson' Garners Nov. B.O. Honors; 'Ribbon' 2d, 'Forsyte,' 'Deadline' Next

### November's Big 10

1. Jolson Sings (Col.)
2. Yellow Ribbon (RKO)
3. Forsyte Woman (M-G)
4. Chicago Deadline (Par.)
5. Pinky (20th)
6. Beautiful Doll (20th)
7. Everybody Does It (20th)
8. Tokyo Joe (Col.)
9. Beyond Forest (WB)
10. Adam's Rib (M-G)
11. Leave Laughing (WB)
12. Seabiscuit (WB)

For the second month in succession, "Jolson Sings Again" galloped off with national boxoffice honors by a healthy margin, survey of five weeks' biz in 24 key cities covered by VARIETY reveals. The reports of VARIETY correspondents in November show that the Jolson equaled more than \$1,030,000 gross total, with the picture finishing first three weeks in succession, fourth another season and never, during its run, dropping out of the Big 10.

Ware Yellow Ribbon (RKO) among new pictures rated in October as promising for the future, soared ahead to take over second position easily. The John Wayne epic about the U. S. Cavalry was second, and only to "Jolson" for three successive rounds.

"Forsyte Story" (M-G) took third money, although in first slot only one week. However, it was strong third in two other stanzas and made uniformly strong showings. Fourth place went to "Chicago Deadline" (Par.) with Alan Ladd. "Pinky" (20th), another hitting stout possibilities in October, wound in fifth, with "Beautiful Doll" from the same company, taking sixth. Spurt as the month ended enabled "Doll" to be first in final week of month and boost its standing.

"Everybody Does It" another 20th-Fox production, took over seventh place, although never measuring up to advance optimistic hopes. "Tokyo Joe" (Col.) displaying strength for two weeks, slipped as November came to its close but got enough to be eighth. "Beyond Forest" (WB) wound up ninth while "Adam's Rib" (M-G) just getting started as month ended was 10th. "Leave Them Laughing" (WB) and "Seabiscuit" (WB) were close on the heels of the Big 10.

There were several other films in the runner-up category. Best of these, in order of strength were "Bride For Sale" (RKO), "Doctor and Girl" (M-G), "Ichabod" (RKO).

(Continued on page 34)

## L. A. to N. Y.

Irving Berlin  
Edmund Blakesley  
Heeb Bregstein  
Barbara Britton  
Lanette Day  
Yvonne De Carlo  
Jerry Devine  
Leo Durocher  
Dave Garber  
Ava Gardner  
John Garfield  
Willis Goldbeck  
Jan Hall  
William Heineman  
Russell Holman  
Dave Kapp  
Tony Landi  
Lana Levy  
Diana Lynn  
Louis B. Mayer  
Philip Ober  
Cris Rahnbaum  
Norman Siegel  
Seymour P. Skouras  
Everett Sloane  
Doris Soria  
Margaret Sullivan  
John Sutherland  
Ted Tetzlaff  
Dmitri Tiomkin  
Vivian Vance  
Henry Wilcoxon

## Europe to N. Y.

John Boles  
Rus Bradley  
Frederick Brisson  
Joyce Carey  
Noel Coward  
Jose Ferrer  
Graham Greene  
George Murphy  
James Perkins  
Elmer Rhoden  
Frank P. Ricketson  
David E. Rose  
Rosalind Russell  
George J. Schaefer  
Charles P. Skouras  
Ann Southern  
Peter Yates

## N. Y. to L. A.

Edith Cantor  
Morris Goldstein  
Al Hall  
Frank King  
Maureen King  
Irving Lerner  
Edward J. Prineas  
Summit Pae  
Douglas Sarnoff  
Tamara Tomanova  
Lawrence Weinstein  
Margaret Wyckoff

## N. Y. to Euro:

Sidney Bernstein  
Audrey Blackburn  
Reg Connolly

# CHIPS DOWN FOR DISTRIBS IN '50

## Par's Prod. vs. Distrib

To help its own stockholders make a choice between the production-distribution and theatre units of the company, Paramount has prepared a complete breakdown of income and profits of the two wings for circulation among the stockholders this week. The brochure covers operations during the first six months of 1949. It is intended to lift the curtain on profit prospects so far as possible, thereby giving stockholders a guide in voting either of the two stocks to be issued Jan. 1.

Notice will also alert stockholders to the need of exchanging parent company securities and stocks for the two new issues. Complex job of computing the separate revenues was handled by Par's accounting dept. with Robert O'Brien, Paramount secretary who becomes secretary-treasurer of United Paramount circuit, supervising the work.

## UA's Yen to Shift Foreign Setup To Franchises Faces Several Hurdles

Although United Artists yens to drop its overseas distribution setup in favor of straight franchise deals, the company's board is said to be stymied by both local overseas restrictions and the prospects that the move will fail to stem losses in foreign distribution. As a consequence of the hurdles raised which are now being studied, the board may not approve the final plan despite its present red-ink operations.

One of the big factors which puts the company in the unfavorable position of holding a bear by the tail are the rigid retirement and pension regulations in many of the 22 countries where UA operates its own sales offices. In Brazil, as an instance, UA is confronted with the prospect of having to fork out approximately \$200,000 in pensions.

Most Latin countries, foreign dept. execs. note, have laws similar to that of Brazil, making it mandatory for a company closing its offices and discharging its personnel to post funds to cover pensions. Hence it is believed that any film company seeking to switch to franchise operations would be faced with the need to make an initial outlay running into millions of dollars.

While some method of inducing new franchise-holders to take over UA's employees is being mulled, it is not likely that a local distrib would agree even if granted a long-term deal on company product. Such an acceptance is equivalent to the assumption of a debt, and carries with it all the liabilities of a financial obligation.

Moreover, question has been (Continued on page 20)

## UA in the Black, 10% to Salesmen

With United Artists' domestic distribution operation in the black in 1949 for the first time in almost five years, company is planning to share 10% of it with the sales staff in the field. That is the percentage of net that will be divided among the branch managers and salesmen under the plan disclosed by proxy Grad Nemes at the company's Chicago sales meet last week.

In addition to this 10% of net profit, a separate pot, size of which has not yet been determined, will be ladled out among the branch managers. Home-office execs., including eastern sales manager Edward Schneider and western sales chief Fred Jack, will not participate in the bonuses.

Plan announced in Chi is aimed at bolstering the UA sales package. The 10% of the domestic profits will be divided among the branches in ratio to the percentage of each one's increase in net in 1949 compared with this year. Whether an exchange has been in the red and continues to be will not matter in determining the size of the bonus as long as it shows improvement.

Breaking another precedent, Paul S. Lazarus, Jr., exec. assistant to Sears, gave the assembled homeoffice crew, district and (Continued on page 34)

## SET UP PLANS AT SALES MEETS

Forerunner of a hot competitive season, film companies are finishing up setting of their distrib machinery for a big sales push in 1950. Almost all distrib companies are sending top execs into the field for a string of regional sales meets aimed at disclosing plans for the liquidation of product lineups during the next 12 months. Both the majors and minors view 1950 as a critical year for distrib operations because of the hyped competitive anticipated from theatre divestment.

The chips will be down for the major distributors in the coming year in view of the stepped-up production schedules in the works at the studios. Paramount, for instance, has announced that 18 pix will be made in the first eight months of 1950, representing a terrific boost over previous years. Liquidation of these long product lineups on a profitable basis is seen as an intensive jockeying for choice houses and playdates.

For the first year since the depression era, moreover, the major companies will have to depend increasingly on distribution as the major source of revenue as against those lush theatre profits which divestment is now eliminating. An additional reason for the spearheading of sales forces in the domestic market is the snafu of the foreign market which has been rapidly dwindling in both its take and dependability.

Warner Bros. is testing off tomorrow (Thurs.) with a two-day conclave of divisional sales chiefs at the homeoffice where Ben Kalman, WB vice-pres. over sales, will brief the meet on the com (Continued on page 16)

## \$2,250,000 Insurance Co. Loan Financed Comerford Splitup With Paramount

Wilkes-Barre, Pa. Dec. 6

A mortgage filed in the Luzerne County Recorder of Deeds office here last week disclosed a \$2,250,000 loan to Comerford-Publix Corp. by Connecticut Mutual Life Insurance Co. The loan bore an interest rate of 4%. Covering 81 parcels of land, the 50-page mortgage was simultaneously filed in (Continued on page 18)

## National Boxoffice Survey

Grosses Off Sharply — 'Pinky' Takes First Money, 'Forsyte' Second; 'Rib,' 'Laughing' Next

Theatre-around the country are experiencing usual preholiday dip (they start with early) Christmas shopping on big scale further cutting into box. Result is that even as product is being built in many localities. One consequence of dwindling trade is tendency to stick with current hits or try less expensive fare. Some houses are reverting to comedies to weather the storm.

"Pinky" (20th) is sporting to top position with a long string of new bookings. Picture took off to great scope without exception. It is now to be seen in most spots. Second best is "Forsyte Women" (M.G.), which was third in the previous weekend. Third rate goes to "Adam's Rib" (M.G.) — in second slot last week.

Fourth place goes to "Leave Them Laughing" (WB) same as last week although slipping slightly in first-budger work in several markets. Beautiful "Doll" (20th) had a week ago in landing RKO position, while sixth is being taken by "Bride for Sale" (RKO).

"Tommy Ribban" (RKO) now out of most first-runs covered by Variety is sufficiently strong to knock seventh "Bandit" (U.) is coming up eighth with "Jolson Sings Again" (Cnd.) and "Fallen (Continued on page 18)

## Justman-Schwartz's 30 Ups EL's 1950

Total to 65, Biggest Distrib in Biz

**Nathan D. Golden**  
Chief of the Motion Picture Photographic Branch of the U. S. Department of Commerce, reviews the past year and looks the  
**Foreign Motion Picture Problems During 1949 Intensified**

one of the many editorial features in the  
**44th Anniversary Number of VARIETY**

Under the terms of a deal just made by William J. Heineman, Eagle Lion's distribution vice-president, his company will probably have the largest number of pix for release in the upcoming year of any distrib in the business. Heineman closed on the Coast with Joseph Justman, head of the Motion Picture Center studio, and Jack Schwartz for delivery in the next 12 months of 30 films. That agreement puts the final touches to EL's releasing slate and assures the company of a minimum output of 65 films in 1950.

Although it has the 65 pix on the line, EL will still be open for big product, according to Heineman on his return east this week. Justman-Schwartz couple will start delivering celluloid "right after the first of the year," EL topper said. All 30 are being handled by EL on a straight releasing arrangement with none of its own going into their production.

Group will consist of eight westerns, 18 program films and four filmations of stories by James Oliver Curwood. Authors' yarns are mainly set in the sagebrush sector. On another front, company has inked a pact with Walter Jarman's Juna Productions for "Kill or Be Killed," pic starring Lawrence Tierney which was made (Continued on page 24)

## Par's Peak Prod. Lineup Set for '50

Hollywood, Dec. 6

Paramount enters its new divestment era Jan. 1 with the biggest lineup of future productions in years. Heading for the cameras in the next eight months are 18 pix now in various stages of preparation, according to Par studio topper Henry Ginsberg. In addition, four are currently shooting while 17 other features are completed and awaiting release.

In definitely scheduling 18 films for the first two-thirds of 1950, Par has set its sights far ahead of its programming in the past year. It indicates a speeding in releases once the production-distribution unit goes it alone. Company heretofore has only averaged an output of 20 films yearly.

Immediate heading plans include "Carré Ames" and "Detective Story" produced by William Wyler, "Roman Holiday" with Frank Capra, handling producer-director reins, and "Mr. and Mrs. Anonymous" with George Stevens producing.

Other pix are a Bing Crosby western plus another Comedy spot, "Pammy," Bob Hope stars "The Big Guy." Also laid in "Montana Rules," a Betty Hutton vehicle directed by Billy Wilder, "A Fox World" "Union Station," "A Rotten Stranger," "Jack of Diamonds," "Jockey's Agent," "The Kennelmen" and "Nightmare." Another Cecil B. DeMille pic is also mapped during the first half of '50 on the Rialtoing RKO-Banana & Bailey crews.

## Hutton Injured, So 'Annie' Postponed

Hollywood, Dec. 6

Betty Hutton broke long bones at the base of her spine last week in a fall while rehearsing "Annie Get Your Gun" for the Motion Picture Center studio. "Annie Get Your Gun" postponing shooting of picture until production delays can be rearranged. Dore Schary is uncertain whether to shoot rehearsal number, the finale, "The No Business Like Show Business" until the star recovers, or go ahead with rest of cast.

Further cast is required for finale, however, as shooting can start steps, return. It will be several weeks before she can dance again.

Complete Boxoffice Report on Pages 8-9

He is being released in the U. S. by Sirotsky.

# NABES SLICING BROADWAY BIZ

## MPAA Exporters' 10 Points

Committee being set up by the Motion Picture Assn. of America member companies to aid and advise foreign producers in expanding their U. S. market will render the following specific services, according to the report made to the MPAA board last week.

1. Provide information on U. S. taxation affecting foreign films.
  2. Provide information on U. S. customs regulations governing the entry of foreign films.
  3. Provide information on state censorship, where it exists.
  4. Provide information of the provisions of the American industry's voluntary self-regulation production code.
  5. Provide without charge a screening service for the showing of foreign language films.
  6. Arrange for the importation and storage of prints under bond.
  7. Arrange for the reception of foreign producers and their representatives and provide necessary contacts for them with the American film industry.
  8. Provide standard forms of distribution contracts. Explain the provisions and terms of distribution contracts.
  9. Provide lists of likely outlets for foreign language films broken down by languages.
  10. Provide analyses of theatres and their potentialities in various sections of the American market.
- "Further services," the report adds, "will be considered by the association and the committee as experience is gained."

## CLEARANCE CUTS EXACTING TOLL

Broadway's mainstem theatres are suffering from the wholesale clearance cuts imposed by distributors in the New York area in the past year. The toll on the marda belt's b.o. which has carried over for the past six months is blamed mainly on a reduction of clearances which now finds the nobles playing films in rapid order after a deluxe engagement in the Times Square sector, according to a consensus of Broadway theatre execs.

Without the legal workings of a Jackson Park decree, N. Y. first-runs are taking it on the chin in the same fashion as the Chicago Loop houses, it is claimed. Since the differential in b. o. scales is even sharper in Gotham, the effect of clearance slashes is that much stronger, Broadway managers assert.

In fixing the faster clearances as the main heavy in the current slump on the mainstem, it is argued that the 7 to 21 clearance is the maximum rather than minimum time-lag between dates. As an instance, there has been a growing tendency for an overlapping of Broadway first-runs with those in the Brooklyn downtown sector and theatres of similar genre in other boroughs.

Pix opening in the Brooklyn Fulton street area are frequently slotted while the same film has

(Continued on page 22)

## WALLIS-HAZEN'S DUO BRINGS TOTAL TO 5

The Hal Wallis-Joseph Hazen indie unit at Paramount will complete two pix this month to make a total of five for the year. Hazen said on his return to New York this week from confabs with his partner on the Coast. The Wallis-Hazen output amounts to almost one-third of the entire 17-pic Paramount production slate.

Unit plans at least four films in 1950 and possibly five, with the fifth to be made in England. Hazen said. Producer was abroad this past summer and fall investigating the potentials for production next year.

Pix winding up this month are "September," Joan Fontaine-Joseph Hazen, starring part of which was shot in Italy and "The Furies," with Barbara Stanwyck, Walter Huston and Wendell Corey. The previous three turned out this year were "Rage of Sand," "The Forest Song" and "The Sign of the Cross."

On the 30 slate are "Tania Goes West," starting Jan. 16, a Bert Lancaster-Joyce "No. 6," starting in February and "Night Man" and "Secret of Years," scheduled for production later in the year.

## PENKAY TO COAST

Edward J. Penkay, sales rep for United Artists producer Harry M. Popkin, teamed to the Coast Monday 5 for buddies with Popkin on forthcoming product.

Producer has coming up "Champagne for Caesar" and "D.O.A.," which are in the can while "Here Lies Love" is shooting and "The Big Wheel" is now in release.

## Don Carle Gillette

details the

**Resistance of Progress in Show Biz, But the Invader Grows Mightier**

one of the many editorial features in the forthcoming

11th Anniversary Number

VARIETY

## Bull Market for Certain Off-B'way

## Sureseaters Puzzles B'way Deluxers

### Film Publicist

Maurice Bergman

makes a pitch for a little more gaudy hollyhock in a piece entitled

**Sartor Resartus—  
or the Case  
for the Fancy Vest**

one of the many byline features in the upcoming

44th Anniversary Number

VARIETY

Switch of two more New York houses into deluxe operation with British pix is further focusing the glims of top distribution, and exhibition execs on the burgeoning biz of these off-trail houses. Fact that these sureseaters, which long have been supposed to appeal purely to limited audiences, are cleaning up while the Broadway big leaguers can't seem to maintain pace has industries doing plenty of mulling.

Coincidentally Broadway's theatre managers are attributing their headaches chiefly to a progressive scaling-down of clearances in New York between the big Times Square houses and the nabe first runs. See separate story in this issue.

From all indications of the biz being garnered for instance, at the Sutton currently with "The Fallen Idol," the clientele is far from pure East Side. It appears to be coming from Brooklyn, the Bronx and other faraway areas. Why film men are beginning to wonder, will audiences seek out a house at 57th street and Third avenue—and others of its ilk—and avoid Broadway? Latter is becoming increasingly dependent upon the out-of-town tourist trade.

While quality of some of the British product that's now attracting audiences to the off Broadway houses is certainly a factor in their success, it is well recognized that the same pix on Broadway would get nothing like the total grosses that they're now garnering through long runs.

### Reasons?

Question arises, of course, as to why New Yorkers will patronize these small houses and not the big first-runners. Various answers have been suggested. Among these are high admish taps on Broadway

(Continued on page 22)

## B'way Biz Temp Will Determine Sales Policy On 'Samson & Delilah'

Paramount is delaying its decision on sales policy for "Samson and Delilah" until it gets the full feel of b.o. reaction at the preem dates in New York. It is expected, however, that the company will undoubtedly favor bookings into theatres which indicate their intention of raising admission prices.

De Mille epic will open at the Paramount and Rivoli N. Y. Dec. 21. With bet believed certain to be profitable during the holiday period, company is figuring to wait until about Jan. 5 or 6 to get a real gauge of the picture's draw. Decision will then be made on terms and the number of pre-release engagements to be accepted. In any case the pre-release dates will be limited, similarly to Paris' successful galley on "The Unconquered" a couple years ago.

Playoff will be free to allow publicity and word-of-mouth to seep through the country and each key city area following openings. There will be no previews after New York until Jan. 21 when about 12 houses will open the pic. That will be followed by about 16 more Jan. 26 and another small group Feb. 2.

Slack playoff will be in contrast to 20th-Fox's plans on its holiday special, "Prince of Foxes." Likewise a multi-million dollar Technicolor opus, 20th will use extra prints and aim for maximum bookings over the holidays to tie in with a national ad campaign.

## Deutsch Handed

New Metro Deal

Hollywood Dec. 6. Metro Handed Around Deutsch a new production contract after Ambrose, his first production on that lot since leaving Metro-Pix.

Currently Deutsch has two pictures in production, "Right Cross," starring Joe E. Brown and "Three Girls Named Alice," starring Jane Bryan.

## FC's Forward Step As Major Distrib

With a flock of pix sewed up for release in 1950, Film Classics is laying grounds for expanding into a bigtime distrib organization. Compared with only two major films handled by the company in the last 12 months, FC currently has at least six first-run pix on its docket for next year, with three more likely to enter that category in addition to a half dozen smaller productions for double bill booking.

On basis of its highly profitable release of Louis de Rochemont's "Last Boundaries" and Ida Lupino's "Not Wanted," Joseph Bernhardt, FC pres., disclosed that many other important indie producers were starting to eye FC as a likely distrib outfit for their pix. "We are now beginning to attract bigger producers and name players," Bernhardt said, adding that FC has emerged from the crawling and walking stages and "will soon start to run."

Strictly a reissue outfit prior to Bernhardt's entry into FC in 1947, the company has rapidly shifted the balance of its activity to releasing new pictures. With the earnings on "Last Boundaries" to be reflected in the next quarterly earnings statement, the company is expected to show a hefty profit for the first time.

On FC's releasing roster for 1950 will be "Pirates of Capri," Louis Hayward starrer, "Gudri Rydstander," starring Zachary Scott and Faye Emerson, "Blackjack," with George S. Randolph and Herbert Marshall, "Happened in France," with Dame Clark, "Sage of Sanquhar," with Victor Lindberg, a Curled Wilde starrer, as yet untitled, and "Rage of Vengeance," with Veronica Lake and Pedro Armendariz. In addition, there will be two films, "Victims Years" and "Flying Saucer," with new faces.

## Joan Fontaine's 3-Pic Deal at Paramount

Hollywood Dec. 6. Paramount and Joan Fontaine have agreed on a three-picture deal at the rate of one film per annum. Contract will be signed this week.

Arrives is currently playing in the Hal Wallis production "September," at Paramount.

## Monogram Closes For Three Weeks

Hollywood Dec. 6. With completion of Blonda Dymally, sub Dec. 10, Monogram stages will close for three weeks. Only other December starter is "Brown Trails," a Johnny Mack Brown gallop to be shot entirely on location.

Filming on the lot will be resumed Jan. 3 with "The Courage of Captain Francis," a Landsey Parsons production.

## Hans (Leo) the Lion

Metro is celebrating its re-entry into Germany Jan. 1 with a stunt aimed to catch the maximum attention by the Teutonic press. Company is flying over to Germany Friday 19 two lion cubs for presentation to the depleted sons of Frankfurt and Munich. Norman Beckett, head of Metro's German sales org., will rep the company as donor.

Cubs are supposed to be the great-great-grandson and daughter of the original Leo.

## Govt. to Educate On Trust Laws

Washington Dec. 6

The Federal Government is preparing a new program of education and cooperation to warn off American business firms which are liable to violate the anti-trust laws.

Anouncement came yesterday morning from Secretary of Commerce Charles Sawyer, who has been appointed by President Truman to head up a coordinated committee of government officials to enforce the anti-trust statutes and to prevent unwary businessmen from stepping over the line.

Such a program presumably would prevent infringements of the Sherman Act in the motion picture industry if the plan could be worked into an operating groove. "The program," explained Sawyer, "will be designed to encourage legal and desirable practices, to discourage and bring about voluntary abandonment of illegal or questionable practices, and to clarify for the businessman the line between what he can and cannot do legally."

At his recent appearance before the House Committee investigating monopoly, Eric Johnston urged some kind of organization which would warn businessmen in advance whether a proposed move be contrary to the anti-trust laws.

## Donahue's Widow Files Privacy Suit vs. WB

Los Angeles Dec. 6. Mrs. Alice M. Donahue, widow of Jack Donahue, filed suit for \$250,000 against Warners, charging her privacy rights were violated by the characterization of her late husband in "Look for the Silver Lining."

Plaintiff asks \$200,000 general damages, \$150,000 exemplary damages and an injunction restraining further charging in the picture until the case is settled.

## MPAA Asks Prods. from 6 Nations To Sit In On 'Two-Way Street' Plan

Plan of the Motion Picture Assn. of America to help foreign producers get more coin out of the U. S. market is based on the fact that virtually all adverse legislation affecting Hollywood pix abroad is initiated by local producers. Company toppers feel a sincere effort to show overseas filmmakers that U. S. distributors are anxious to help them in this country will lead to fewer restrictions on Yank product abroad.

To further the "two-way street" plan—which is actually merely a goodwill move based on practicalities—representative producers from six film-producing countries will be brought to the U. S. shortly for a meeting with the MPAA assistance committee.

Producers in each of the countries will be asked to choose from among themselves a rep to attend the sessions. The transportation and expenses of the delegates will be paid by MPAA member companies. Reps will be invited from Italy, France, Mexico, Argentina, Sweden and Spain. (England is excluded from the services extended by the committee on the basis that its problems are different from those of foreign-language producers.)

The MPAA advisory committee will include the four foreign managers who assisted John G. McCarthy, MPAAA international department topper, to draw up the plan. (Continued on page 25)

## Alcorn's First Pic, Kings' 4 and Other Indies for UA Distrib

Continuing to add to its product lineup, United Artists has reached a deal with Ronald Alcorn for distribution of "Johnny Holiday," his initial venture as an indie. Pic is an autobiography of the million-are grain operator, who spent his youth in a reformatory.

Alcorn has been in New York for about a month with a print of the film. It was originally anticipated it would go to U.A. but Alcorn refused to sign in the hope of getting it handled by one of the Big Five theatre-owning distrib. Given RKO's his attorney is expected to New York this week to close the deal with U.A.

Maurice King, of the King-Bridgman producers, also reportedly nailed down a four-pic deal with U.A. while east last week. Kings have been producing for Allied Artists, which companies turned over their latest, "Deadly is the Female," to U.A. for distribution. Future pix, it is understood, will be similarly handled.

Under consideration now by U.A. is "Rapture," made by John Sheppard, Robert Guetel, Jr., and David Peilham in Rome about a year ago. Previous distrib. deal recently closed by U.A. with a group of pictures by the Nomura brothers and by Harry Sherman.

# Light L.A. Goes for 'Battleground,' Giant \$50,000; 'Moment' Dull 21G, 'Baby' Mild 22G, 'Laughing' 26G, 2d

Los Angeles, Dec. 6. Outside of boxoffice barrage turned loose by Metro's "Battleground," there is little activity at local firstruns currently. Battlefield opus looks smash \$50,000 in two theatres, being way out in front. "Reckless Moment," another new pic, is thin \$21,000 in two situations.

"Baby Makes Three" in five sites, is only \$22,000. Holdovers, too, are off sharply. "Leave Them Laughing" is way off at \$26,000, slight, for three houses on initial holdover round. "Beautiful Doll" shapes slim \$23,000 in four sites, also second week. "Fallen Idol," at Fine Arts, is holding up well in second session with \$7,000.

**Estimates for This Week**  
**Beverly Hills, Downtown, Hawaii, Hollywood Mude Halls** (Prin-Cor) (534, 802, 1,106, 512, 55-81)—"Kiss for Corliss" (UA) (2d wk.) Scant \$9,500. Last week, small \$15,500.

**Chinese, Los Angeles, Loyola, Uptown** (FWC) (2,048, 2,097, 1,248, 1,719, 60-51)—"Beautiful Doll" (20th) and "Satan's Cradle" (UA) (2d wk.) Down to light \$23,000. Last week, good \$43,700.

**Downtown, Hollywood, Wilburn** (WB) (1,757, 2,756, 2,344, 60-81)—"Leave Them Laughing" (WB) (2d wk.) Slow \$26,000. Last week, sharp \$51,000.

**Loew's State, Egyptian** (UA) (2,404, 1,538, 60-81)—"Battleground" (M-G) (Reopened Dec. 1 under United Artists Theatre Circuit operation. Smash \$50,000. Houses dark past two weeks for remodeling.

**Pantages, Hillstreet** (RKO) (2,812, 2,890, 50-51)—"All King's Men" (Col) and "Chinatown After Dark" (Col) (3d wk.) Down to \$19,000. Last week, nifty \$32,300.

**Los Angeles, Hollywood, Paramounts** (PAM) (3,398, 1,451, 50-51)—"Reckless Moment" (Col) and "Alias Champ" (Rep.) Dull \$21,000. Last week, "Chicago Deadline" (Par) and "Kid Cleveland" (Rep.) (2d wk.) good \$28,600.

**United Artists, Ritz, Studio City, Vogue, Culver** (UA-FWC) (2,100, 1,370, 890, 885, 1,145, 60-81)—"Baby Makes Three" (Col) and "Master Minds" (Mono) Mild \$22,000. Last week, "Story Molly X" (U) and "Black Midnight" (Mono) (2d wk.) 4 days, \$13,300.

**Orpheum** (Drown) (2,210, 85-85)—"Tough Assignment" (Indie) (2d run) with vaude headed by Pat Rooney Sr. Nice \$19,000. Last week shorts with vaude headed by Gus Van good \$22,100.

**Carthay Circle** (FWC) (1,518, 85-81)—"Heiress" (Par) (7th wk.) Slim \$4,000. Last week, \$5,300.

**Fine Arts** (FWC) (679, 85-81)—"Fallen Idol" (SRO) (2d wk.) Fast \$7,000. Last week, was \$8,500.

**Four Star** (UA-FWC) (900, 60-85)—"Intruder in Dust" (M-G) (4th wk.) Okay \$2,500. Last week, \$3,000.

**Laurel** (Rosenberg) (890, 85-85)—"Easy Money" (EL) (2d wk.) Okr \$2,200. Last week, \$3,000.

## 'Doll' Hefty \$19,000 In Mont'l; 'Ribbon' 9G, 2d

Montreal, Dec. 6. In spite of competition of pre-Xmas shopping, all deluxers are standing up well here. "Beautiful Doll" looks fine at Loew's in head list. "Doctor and Girl" looks good at Palace.

**Estimates for This Week**  
**Loew's** (C.T.) (2,855, 40-45)—"Beautiful Doll" (20th) Fine \$19,000. Last week, "Capricorn" (WB) (2d wk.) \$9,300.

**Capitol** (C.T.) (2,412, 34-60)—"Pinky" (20th) (2d wk.) Fair \$13,000 after week first at \$19,000.

**Palace** (C.T.) (2,625, 34-60)—"Doctor and Girl" (M-G) Good \$14,000. Last week, "Midnight Kiss" (M-G) (2d wk.) big \$15,000.

**Princess** (C.T.) (2,131, 34-60)—"Yellow Ribbon" (RKO) (2d wk.) Nice \$9,000 after sturdy \$13,000 opener.

**Imperial** (C.T.) (1,839, 26-45)—"Easy Living" (RKO) and "Arrive Fury" (RKO) Sturdy \$10,000. Last week "Savage Splendor" (RKO) and "Roughneck" (RKO) \$6,000.

**Orpheum** (C.T.) (1,040, 34-60)—"Red Light" (UA) and "Mountain Melody" (UA) Strong \$7,000. Last week "Lost Tribe" (Col) and "Ballroom" (Col), same.

## Broadway Grosses

**Estimated Total Gross**  
**This Week** \$495,000  
 (Based on 17 theatres)  
**Last Year** \$575,000  
 (Based on 16 theatres.)

## 'Forsyte' Smash \$15,000 in Cincy

Cincinnati, Dec. 6. "Forsyte Woman," a biggie, is topping town in easy fashion this week. Two other new bills, "Kiss for Corliss" and "Reckless Moment," are disappointing and making overall total sag. "Pinky" heads the holdovers.

**Estimates for This Week**  
**Albee** (RKO) (3,100, 55-75)—"Kiss for Corliss" (UA) Dim \$8,000 for theatre's lowest figure in months. Last week, "Bride for Sale" (RKO) pleasing \$13,000.

**Capitol** (RKO) (2,000, 55-75)—"Pinky" (20th) (3d wk.) Sturdy \$8,000 after big \$11,000 second round.

**Grand** (RKO) (1,400, 55-75)—"Forsyte Woman" (M-G) Topping the town smash \$15,000. Holds. Last week, "Fighting Man" (20th), 9 days, solid \$9,500.

**Keith's** (City Inv.) (1,542, 55-75)—"Red Hot Blue" (Par) (2d wk.) 4 days: Replaced after four days of holdover dipping to limp \$3,500 after robust \$9,500 opener. Last week, "Gal Took West" (U) opened Monday (5).

**Palace** (RKO) (2,600, 55-75)—"Reckless Moment" (Col) Disappointing \$8,000. Last week, "Leave Them Laughing" (WB), breezy \$13,500.

## Frisco Cool, B. O. Hot; 'Forsyte' Fancy \$21,000, 'Ribbon' Lusty 15G, 2d

San Francisco, Dec. 6. Cooler weather is killing many outdoor sports here currently, with theatre biz perking up as a result. Despite plethora of holdovers, trade is continuing well at most spots. Of newcomers, "Everybody Does It" is just okay at the huge Fox, but "Forsyte Woman" looks smash at Warfield, now a Loew's operation. "Wore Yellow Ribbon" still in great in second stanza at Golden Gate.

**Estimates for This Week**  
**Golden Gate** (RKO) (2,844, 60-85)—"Wore Yellow Ribbon" (RKO) and "Brother's Keeper" (EL) (2d wk.) Fast \$15,000. Last week, sock \$27,000.

**Fox** (FWC) (4,651, 60-95)—"Everybody Does It" (20th) and "Master Mind" (Mono) Mild \$15,000. Last week, "Beautiful Doll" (20th) (2d wk.)

(Continued on page 24)

## 'Pinky' Tops Det., Powerhouse \$45,000; 'Laughing' NSH 16G, 'Forsyte' 12G

Detroit, Dec. 6. "Pinky" is bringing in best biz in more than two years for straight-filmers at the Fox, with sock session in sight. Number lined up in the morning, forces house to open at 9:30 o'clock. Theatre uses two extra shows daily.

"Forsyte Woman" is getting good play at Adams. "Beyond Forest" looks okay at Michigan but "Leave Them Laughing" is very disappointing at Palma. "Intruder in Dust" looks light at Downtown.

**Estimates for This Week**  
**Fox** (Fox-Mich) (5,060, 70-95)—"Pinky" (20th) Terrific \$45,000. Last week, "Everybody Does It" (20th) (2d wk.) plus stage show headed by Lena Horne, fast \$32,000.

**Michigan** (United Detroit) (4,000, 70-95)—"Beyond Forest" (WB) and "Deputy Marshal" (Indie) Just okay \$29,000. Last week, "Chicago Deadline" (Par) and "Treasure Monte Carlo" (Indie) (2d wk.) \$16,000.

**Palma** (UD) (2,900, 70-95)—

## Prov. Pushes Up With 'Sword' Sharp \$17,000; 'Pinky' Proud \$18,000

Providence, Dec. 6. This show town never seems to fall off for very long. Hitting a very fast pace to lead the field is Majestic's "Sword in Desert." Metropolitan looks smash with "Pinky." RKO Albee shapes okay with "Blue Lagoon."

**Estimates for This Week**  
**Albee** (RKO) (2,200, 44-65)—"Blue Lagoon" (U) and "Masked Raiders" (RKO) Okay \$12,000. Last week, "Bride for Sale" (RKO) and "Deputy Marshal" (Indie), solid \$15,600.

**Fay's** (Fay) (1,400, 44-65)—"On The Avenue" (20th) (reissue) and vaude Steady \$8,000. Last week, "Golden Stallion" (Rep) and vaude, nice \$9,000.

**Majestic** (Fay) (2,200, 44-65)—"Sword in Desert" (U) and "Black Midnight" (Mono) Sturdy \$17,000, and big for this week. Last week, "Beyond Forest" (WB) and "Tough Assignment" (SG) \$12,000.

**Metropolitan** (Snider) (3,100, 50-70)—"Pinky" (20th), Scale upped slightly for this one, smash \$18,000 or two times what house does normally. Last week, "Jolson Sings Again" (Col) (4th wk.) steady \$11,000.

**State** (Loew) (3,200, 44-65)—"Adam's Rib" (M-G) (2d wk.) Good \$12,500 after sock \$19,000 opener. Strand (Silverman) (2,200, 44-65)—"And Baby Makes 3" (Col) and "Freudin' Rhythm" (Col), Opened Monday (5). Last week "Reckless Moment" (Col) and "Prison Warden" (Col), thin \$8,500.

## 'Sword' Keen At \$12,000 in Mpls.

Minneapolis, Dec. 6. With annual shopping binge getting under way earlier than ever, entertainment emporiums are singing the blues here. Several newcomers, notably "Forsyte Woman," "Bride for Sale," and "Sword in Desert," however, seem able to buck downward trend fairly well. "Pirates of Capri" is okay at RKO-Pan.

**Estimates for This Week**  
**Century** (Par) (1,600, 50-70)—"Late for Tears" (UA) Slow \$4,000. Last week, "Holiday Inn" (Par) (reissue), great \$8,000.

**Lyrum** (Nederlander) (1,800, \$120-\$180)—"Red Shoes" (EL) (2d run) Repeat roadshow date for this, which had nine-week run at World originally. Hitting profitable \$5,000 pace. Last week, "Quartet" (EL) (3d wk.) ditto.

**Radio City** (Par) (4,000, 50-70)—"Forsyte Woman" (M-G) Slight \$12,000. Last week, "Red, Hot, Blue" (Par) dim \$11,000.

**RKO-Orpheum** (RKO) (2,800, 50-70)—"Bride for Sale" (RKO) Trim \$11,000. Last week, "Big Cat" (EL) and vaudeville nice \$23,000.

**RKO-Pan** (RKO) (1,600, 50-70)—"Pirates of Capri" (FC) Okay \$8,000. Last week, "Abandoned" (U) \$4,000.

**State** (Par) (2,300, 50-70)—"Sword in Desert" (U) Nice \$12,000. Last week, "Fighting Man" (20th) \$12,500.

**World** (Mann) (400, 50-70)—"Madame Bovary" (M-G) (3d wk.) Still profitable at \$3,000. Last week, virtue \$2,500.

## Hub Drags But 'Molly X'-Vaude Fair \$17,000; 'Bride' 18G, 'Forest' Dim 17G

### Key City Grosses

**Estimated Total Gross**  
**This Week** \$2,347,000  
 (Based on 24 cities, 202 theatres, chiefly first runs in clearing N.Y.)  
**Total Gross Same Week**  
**Last Year** \$2,706,000  
 (Based on 22 cities and 211 theatres.)

**Estimates for This Week**  
**Astor** (Jaycox) (1,200, 50-85)—"Pinky" (20th) (9th wk.) Still okay \$4,000 after \$4,300 for eighth round. Boston (RKO) (3,200, 55-85)—"Story of Molly X" (U) plus vaude, Vaude folds temporarily this stanza, but this should wind up with fair \$17,000. Last week, "Baby Makes Three" (Col) plus vaude, same.

**Esquire** (ATC) (960, 35-95)—"Fallen Idol" (SRO) (3d wk.) Holding to about \$2,500 after nice \$3,000 for second.

**Fenway** (NET) (1,373, 40-85)—"Fighting Man" (20th) and "Hollywood Varieties" (Indie), Sub-standard \$5,000. Last week, "Red, Hot, Blue" (Par) and "Dan Patch" (UA), \$5,500.

**Mayflower** (ATC) (700, 35-85)—"Fallen Idol" (SRO) (3d wk.) Okr \$2,000 after about same for second.

**Memorial** (RKO) (3,500, 40-85)—"Bride for Sale" (RKO) Fair \$18,000. Last week, "Wore Yellow Ribbon" (RKO) (2d wk.) nice \$19,000 in 8 days.

**Metropolitan** (NET) (4,267, 40-85)—"Beyond Forest" (WB) and "Masterminds" (Indie), Slow \$17,000. Last week, "Leave Them Laughing" (WB) and "Tough Assignment" (SG), disappointing \$16,500.

**Orpheum** (Loew) (3,000, 40-85)—"Adam's Rib" (M-G) (2d wk.) Down to \$14,500 after neat \$21,000 for first.

**Paramount** (NET) (1,700, 40-85)—"Fighting Man" (20th) and "Hollywood Varieties" (Indie) Fair \$11,000. Last week, "Red, Hot, Blue" (Par) and "Dan Patch" (UA), \$12,000.

**State** (Loew) (3,500, 40-85)—"Adam's Rib" (M-G) (2d wk.) Mild \$9,000 after fairly good \$13,000 for first.

## Toronto Steady, 'Bride' \$9,000, 'Wheel' Turning Big 14G, 'Forest' 13G

Toronto, Dec. 6. Holdovers of "Forsyte Woman" and "Inspector General" are pacing field currently. "Big Wheel" shapes best in four spots with big session.

**Estimates for This Week**  
**Capitol** (Nortown, Shea's) (FP) (1,079, 959, 2,386, 40-70)—"Bride for Sale" (RKO) Fair \$9,000. Last week, "Beautiful Doll" (20th) (2d wk.) \$9,200.

**Downtown, Glendale, Seaboard** (State) (20th) (1,059, 955, 698, 694, 35-60)—"Big Wheel" (UA) and "Blondie Hits Jackpot" (Col) Big \$14,000. Last week, "Thieves' Highway" (20th) and "Tanks a Million" (Indie) (reissue) \$10,000.

**Kelltown University** (FP) (1,080, 1,556, 40-70)—"Reckless Moment" (Col) Good \$10,500. Last week, "Smiling in Park Lane" (EL) \$9,000.

**Imperial** (FP) (3,373, 40-70)—"Inspector General" (WB) (3d wk.) Excellent \$11,000 after last week's \$14,000.

**Loew's** (Loew) (2,096, 40-70)—"Forsyte Woman" (M-G) (2d wk.) Btr \$11,000 after last week's \$15,000.

**Odeon** (Rank) (2,390, 50-81-20)—"Beyond Forest" (WB) Satisfactory \$13,000. Last week, "Tokyo Joe" (Col) (2d wk.) \$11,000.

**Uptown** (Loew) (2,743, 40-70)—"Red Danube" (M-G) So-so \$7,000. Last week, "Scene of Crime" (M-G) and "Border Incident" (M-G) \$6,000.

## Indpls. Sags But 'Tokyo' Fair \$11,000; 'Red, Hot' 9G

Indianapolis, Dec. 6. Biz is dropping at firstruns here this week, with Christmas shopping in full swing and Sonja Henie's ice show still getting a big play. "Tokyo Joe," Loew's entry, is leading town but at modest figure. "Red, Hot and Blue" at Indiana and "Beyond Forest" at Circle both are weak.

**Estimates for This Week**  
**Circle** (Gamble-Doll) (2,800, 44-65)—"Beyond Forest" (WB) and "One Night With You" (Indie) Dim \$7,500. Last week, "Leave Them Laughing" (WB) and "Black Midnight" (Mono) \$9,500.

**Indiana** (G-D) (3,300, 44-65)—"Red, Hot, Blue" (Par) and "Song Surrender" (Par) Tepid \$9,000. Last week, "Beautiful Doll" (20th) (2d wk.)

(Continued on page 24)

# Moon Festival Winners Up 'Lucasta'

## Tasty \$50,000, Chi; 'Undertow' \$13,000, 'Baby' \$11,000; 'Bagdad' Hot 13G, 2d

Chicago, Dec. 6

While Chi Loop grosses are off from holiday week ahead, still big seems better than pre-Thanksgiving. Most new product is doing moderately well. Oriental brought in Sun-Times Harvest Moon Festival Winners plus Al Morgan and Bonnie Baker onstage to bolster "Anna Lucasta," and fancy \$50,000 seems likely. Palace may hit fair \$13,000 with locally shot "Undertow," and "Secret of St. Ives."

Roosevelt is doing fairly well with "And Baby Makes Three" with \$11,000. "Adam's Rib" at State-Lake dropped off but is still crisp \$14,000 for second week. "Bagdad" at Grand is holding to nifty \$13,000 on holdover.

Third week of "Pinky" at Woods is lush \$23,000. "Red Shoes" in 51st week at Selwyn, looks strong with \$5,000.

### Estimates for This Week

Chicago (B&K) (3,900, 50-98)—"Beautiful Doll" (20th) with Xavier Cugat orch (2d wk). Okay \$45,000. Last week, fine \$39,000.

Garlick (B&K) (900, 50-98)—"Deputy Marshal" (Indie) and "Treasure Monte Carlo" (Indie). Fairish \$6,000. Last week, "Border Incident" (M-G) and "Secret Garden" (M-G) (2d wk). \$4,500.

Grand (RKO) (1,500, 50-98)—"Bagdad" (U) (2d wk). Fast \$13,000. Last week, hot \$19,000.

Oriental (Essex) (3,400, 50-98)—"Anna Lucasta" (Col) with Al Morgan and Bonnie Baker plus Harvest Moon Festival Winners onstage. Fancy at \$50,000. Last week, "Big Wheel" (U) with "High Button Shoes" tab unit onstage (2d wk). Okay \$34,000.

Palace (RKO) (2,500, 50-98)—"Undertow" (U) with "Secret of St. Ives" (Col). Fair \$13,000. Last week, "Bride for Sale" (RKO) and "Strange Bargain" (Col) (2d wk). \$9,000.

Rialto (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Roosevelt B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Selwyn (Shubert) (1,000, \$120-\$240)—"Red Shoes" (EL) (51st wk). Still holding nicely at \$5,000 after \$3,500 last week.

State-Lake (B&K) (2,500, 50-98)—"Adam's Rib" (M-G) (2d wk). Oke \$14,000. Last week, stout \$24,000.

United Artists (B&K) (1,700, 50-98)—"Reckless Moment" (Col) and "Chinatown Midnight" (Col) (2d wk). Light \$6,500. Last week, \$9,000.

Woods (Essex) (1,073, 98)—"Pinky" (20th) (3d wk). Hefty \$25,000 probable. Last week, \$34,000.

World (Indie) (587, 80)—"Side-walks of London" (Indie) (3d wk). Fairish \$2,300. Last week, ditto.

## 'FOR ALL' FINE \$7,500 IN LAGGING L'VILLE

Louisville, Dec. 6

Main stem is teeming with shoppers these days, but most of these are passing up the film boom. "Red, Hot and Blue" at Rialto is shaping as top money-getter, but not big. "Free for All" at Mary Anderson teed off briskly. "Outpost in Morocco" at Rialto is doing medium trade.

### Estimates for This Week

Mary Anderson (People's) (1,400, 45-65)—"Free for All" (U). Fine \$7,500. Last week, "Leave Them Laughing" (WB) big \$10,000.

Rialto (Fourth Avenue) (1,000, 45-65)—"Red, Hot and Blue" (Par) and "Strange Bargain" (RKO). Fairly good \$14,000. Last week, "Beautiful Doll" (20th) and "Miss Champ" (Rep). \$15,000 and \$11,000.

State (Loew's) (3,000, 45-65)—"Outpost in Morocco" (U) and "Too Late for Tears" (U). Medium \$11,000. Last week, "Forsyte Woman" (M-G). neat \$14,000.

Strand (FA) (1,000, 45-65)—"Thieves Highway" (20th) and "Onno" (Indie). Mild \$4,500. Last week, "Easy Living" (RKO) and "Make Mine Laughs" (RKO). virile \$7,000.

### N. C. 400-Car Owner

Greensboro, N. C.  
The Bon-Gra Drive-In, newly constructed outdoor theatre between Burlington and Graham, opened Nov. 21. Has capacity for about 400 autos.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Red, Hot' Warm \$13,000 in D.C.

Washington, Dec. 6

With holdovers and reissues predominating at town's big houses, biz is on downgrade after last week's holiday boom. "Red, Hot, Blue" at Warner, sole first-run newcomer, shapes only fair. Of holdovers, "All King's Men" at Playhouse and "Pinky" at Palace loom steadiest.

### Estimates for This Week

Capitol (Loew's) (2,434, 44-85)—"Johnny Eager" (M-G) (reissue), plus vaude. Nice \$22,000. Last week, "Doctor and Girl" (M-G) plus vaude headed by Johnnie Johnston, below hopes at \$26,000 in 9 days.

Keith's (RKO) (1,939, 44-80)—"Bride for Sale" (RKO) (2d wk). Satisfactory \$8,500 after strong \$12,000 last week.

Palace (Loew's) (2,370, 44-74)—"Pinky" (20th) (2d wk). Steady \$15,000 after fine \$19,000 opener.

Playhouse (Laport) (432, 50-85)—"All King's Men" (Col) (2d wk). Tops town for second consecutive week, with hot \$11,000 after record breaking \$12,500 last week. Expanded schedule still holds.

National (Heiman) (1,000, 44-74)—"Fighting Man" (20th) (2d wk). Fair \$4,500 after \$6,000 last week.

Warner (WB) (2,164, 44-74)—"Red, Hot, Blue" (Par). Okay \$13,000. Last week, "Leave Them Laughing" (WB). Nice \$15,000.

Trans-Lux (T-L) (654, 44-80)—"Holiday Inn" (Par) (reissue) (2d wk). Nice \$8,000 after lively \$9,000 first round.

## New Films Boost Philly; 'Bagdad' Wham \$24,000, 'Pinky' Terrific \$42,000

Philadelphia, Dec. 6

"Pinky" is making the most noise in midtown film sector this week with long lines of customers insuring smash session at Fox. Other major newcomer is "Bagdad" wux at the Boyd. Elsewhere it is mainly holdover, with "Adam's Rib" stand-out in third Karloff stanza.

### Estimates for This Week

Aldine (WB) (1,303, 60-\$125)—"Julius Singe Again" (Col) (10th wk). Down to \$10,000, but still strong. Last week, \$14,000.

Boyd (WB) (2,260, 50-99)—"Bagdad" (U)—Wow \$24,000 or near. Last week, "Tell to Judge" (Col). \$10,000.

Earle (WB) (2,700, 50-99)—"Chicago Deadline" (Par) (2d wk). Fair \$17,000 after big \$24,000 first edition.

Fox (20th) (2,260, 50-99)—"Pinky" (20th). Town's top grosser at smash \$42,000. Last week, "Beautiful Doll" (20th). \$15,000.

Goldman (Goldman) (1,200, 50-89)—"Forsyte Woman" (M-G) (3d wk). Okay \$11,000. Last week, fine \$16,000.

Karloff (Goldman) (1,000, 50-99)—"Adam's Rib" (M-G) (3d wk). Great \$13,500. Last week, \$17,000.

Maibbaum (WB) (4,340, 50-99)—"Leave Them Laughing" (WB) (2d wk). Slipped to \$16,000 barely after oke \$27,000 tee-off.

Stanley (WB) (2,950, 50-99)—"Bride for Sale" (RKO) (2d wk). Down to \$10,000. Last week, modest \$16,000.

Stanton (WB) (1,473, 50-99)—"Fighting Man" (20th) (2d wk). Strong \$10,000. Last week, \$15,000.

Trans-Lux (T-L) (900, 50-80)—"Fallen Idol" (SR) (3d wk). Holding fast pace at \$10,000. Last week, huge \$11,500.

## 'DOLL' DANDY \$15,500, PORT.; 'LAUGHING' 10G

Portland, Ore., Dec. 6

Good pix are boosting biz at first-run theatres this week. "Beautiful Doll" at Oriental and Orpheum looks great but "Leave Them Laughing" does not shape smash at Paramount. "Bagdad" and "Forsyte Woman" are doing okay in holdover stanzas.

### Estimates for This Week

Broadway (Parker) (1,832, 50-85)—"Bagdad" (U) and "Girl in the Painting" (U) (2d wk). Fast \$10,000. Last week, sock \$13,500.

Mayfair (Parker) (1,560, 65-81)—"Julius Singe Again" (Col) (9 days) (6th wk). Okay \$5,000. Last week, \$4,000.

Oriental (H-E) (2,000, 50-85)—"Beautiful Doll" (20th) and "Thieves Highway" (20th), day-date with Orpheum. Solid \$6,000. Last week, "Wore Yellow Ribbon" (RKO) and "Angels Disguise" (Mono). big \$7,500.

Orpheum (H-E) (1,750, 50-85)—"Beautiful Doll" (20th) and "Thieves Highway" (20th), also Oriental. Terrific \$9,500. Last week, "Chicago Deadline" (Par) and "Stampede" (Rep) (2d wk). \$5,500.

Paramount (H-E) (3,400, 50-85)—"Leave Them Laughing" (WB) and "Blondie Hits Jackpot" (Col). Good \$10,000 or near. Last week, "Wore Yellow Ribbon" (RKO) and "Angels Disguise" (Mono). great \$11,500.

United Artists (Parker) (895, 50-85)—"Forsyte Woman" (M-G) (2d wk). Good \$7,000. Last week, solid \$9,000.

## 'Roseanna' McCoy \$14,000, St. Louis

St. Louis, Dec. 6

Holdovers are predominant here currently. Ace straight-filmer is "Roseanna McCoy," doing very well at Ambassador. "Fighting Man" paired with vaude is doing nicely at Fox. "Adam's Rib" is holding big at \$18,000 at Loew's in second round while "Julius Singe Again" is sticking near last week's figure with resounding take in third St. Louis frame.

### Estimates for This Week

Ambassador (F&M) (3,000, 50-75)—"Roseanna McCoy" (RKO) and "Threat" (RKO). Nice \$14,000. Last week, "Blue Lagoon" (U) and "Gal Toss Walk" (U). \$10,000.

Fox (F&M) (5,000, 50-75)—"Fighting Man" (20th) and vaude. Good \$17,000. Last week, "Brimstone" (Rep) and vaude, \$19,500.

Loew's (Loew's) (3,172, 50-75)—"Adam's Rib" (M-G) (2d wk). Still big \$18,000 following sock \$28,000 initial stanza.

Missouri (F&M) (3,500, 50-75)—"Leave Them Laughing" (WB) and "Golden Stallion" (Rep) (2d wk). Down to \$11,000 after oke \$14,000 first session.

St. Louis (F&M) (4,000, 60-90)—"Julius Singe Again" (Col) (3d wk). Still stout with \$16,000 after \$19,000 in second stanza.

## 'FIGHTING MAN' BEST BET IN PITT, \$9,000

Pittsburgh, Dec. 6

Biz is off here currently, with conditions generally considerably below par. Nothing much is looked for until Xmas. Best of the new crop is "Fighting Man" doing well at Fulton. "Savage Splendor" looms only so-so at Warner.

### Estimates for This Week

Fulton (Shel) (1,700, 45-80)—"Fighting Man" (20th). Give this house decent outdoor and it'll do well. This is no exception. Should get \$9,000 solid. Last week, "Beautiful Doll" (20th). \$9,200 in 8 days.

Harris (Harris) (2,200, 45-80)—"Tell to Judge" (Col). Comedy got indifferent notices and so is the \$9,000 it is getting. Last week, "Pinky" (20th) (2d wk). \$11,000.

Penn. Loew's (U-A) (3,300, 45-80)—"Adam's Rib" (M-G) (2d wk). Tracy-Heppner comedy dipping to \$11,000 after last week's fancy \$19,000.

Stanley (WB) (3,800, 45-80)—"Red, Hot, Blue" (Par). Mild \$14,000. Last week, "Leave Them Laughing" (WB) a big disappointment at \$15,000 for holiday stanza of 8 days.

Warners (WB) (2,000, 45-80)—"Savage Splendor" (RKO) and "Make Mine Laughs" (RKO). Jungle film, rated best of lot by local crits, getting some attention at \$7,000. Last week, "Bride for Sale" (RKO), dim \$8,000 in 10 days.

# Holdovers Plus Pre-Holiday Lull

## Nip B'way; 'Dancing'-Stageshow Only \$60,000, 'Laughing' Off to 40G

Usual pre-holiday dip along with an excess supply of holdovers is being accentuated at Broadway first-run theatres this week by an early Xmas shopping rush. Stores report their places as packed as the week before Christmas, which means that few shoppers are going to places of amusement. Result is very slow trade at a big majority of deluxers. Only a few of the hardest pictures are measuring up to their potential strength, with managers not anticipating much relief until Christmas. Opening right in the middle of this downturn, "Dancing in Dark" with songstress Mindy Carson heading stage will do only \$60,000 at the Roxy. While the house is one of the few theatres rated as doing real business, this is much below expectancy. "Story of Molly X" is not doing so poorly at near \$14,000 for Criterion in view of conditions.

"Movie Crazy" floundered so badly at under \$6,000 at Rialto that it is being yanked after six days, with lineup of reissues coming in today. Palace, with "Threat" and vaude, is around \$18,000, okay but not strong.

Strongest holdover is "Great Lover" with Claude Thornhill band and Sarah Vaughan on stage, at Paramount. Looks nice \$86,000 in second round. Milton Berle's "Leave Them Laughing," with Latin-American revue is down sharply to \$40,000 in second stanza at Strand. Same is true of second week of "Holiday Affair" at State with \$19,000 or under. "Intruder in Dust" still is solid at \$21,000 in initial holdover frame at Mayfair.

Extended-runs are being led by "Battleground," which is proving its championship class by holding at near \$37,000 in fourth week at Astor, plenty big for season of year.

Music Hall brings in its annual Christmas show and pageant with "On the Town" tomorrow (Thurs). Fourth week of "Forsyte Woman" at Hall is way down to \$101,000. Capitol opens "Red Danube," with new stage show, the same day, after three nice weeks with "Wore Yellow Ribbon" and Dick Contino unit onstage.

### Estimates for This Week

Astor (City Inv.) (1,300, 60-\$150)—"Battleground" (M-G) (4th wk). Continues sock with \$37,000 in present stanza after \$47,000 last week. Stays on indefinitely.

Bijou (City Inv.) (500, \$120-\$240)—"Red Shoes" (EL) (50th wk). Still very stout at \$9,000 after \$10,000 last week, below hopes. Continues.

Capitol (Loew's) (4,820, 80-\$150)—"Wore Yellow Ribbon" (RKO) with Dick Contino unit (3d final wk). Holding fairly well at \$35,000 after good \$46,000 last week. "Red Danube" (M-G) plus Shop Fields orch. Joey Adams, Mark Plant, Tony Casserini, Yvette topping stageshow, opens tomorrow (Thurs.).

Criterion (Moex) (1,700, 50-\$175)—"Story of Molly X" (U). First week ending today (Wed) should wind up with \$14,000. Holds. In ahead second week of "Bride for Sale" (RKO). \$9,000.

Globe (Brandy) (1,500, 50-\$120)—"Trapped" (EL) (2d wk). Down to \$10,000 after passably okay \$14,000 opener. Stays on.

Mayfair (Brandy) (1,736, 50-\$120)—"Intruder in Dust" (M-G) (2d wk). Second frame ended last Monday. Was nice \$21,000 after big \$30,000 for opener.

Palace (RKO) (1,700, 55-\$120)—"The Threat" (RKO) and vaude. Just okay at \$18,000. Last week, "Dalton Gang" (Indie) with vaude, \$18,200.

Paramount (Par) (3,664, 35-\$150)—"Great Lover" (Par) with Claude Thornhill orch. Sarah Vaughan topping stageshow (3d wk). Initial holdover frame ended last night. (Tues.) held okay at \$66,000 after sock \$81,000 opener. Stays four weeks with "Samson and Delilah" (Par) opening Dec. 21.

Park Avenue (U) (583, \$120-\$240)—"Hallel" (U) (63d wk). The 62d session ended last night. Tues. got \$5,500 after very good \$6,200 last week. Stays on but closing day set for early 1950.

"Rugged O'Riordan" (U) opens soon after first of year.

Radio City Music Hall (Ruckefellers) (5,943, 80-\$240)—"Forsyte Woman" (M-G) (4th final wk). Off to \$101,000 in final session after big \$123,000 last week. (On wk. "M-G" with "Samson and Delilah" pageant and Xmas show opens tomorrow (Thurs.).

Rialto (M-G) (584, 44-80)—"Tarzan and Green Goddess" (in-

dies) and "Tarzan's New Adventures" (Indie) (reissues). Open today (Wed). Last week, "Movie Crazy" (M-PSC) light \$6,000 in 8 days. In ahead, "Fighting Man" (20th) (2d wk). \$7,000.

Rivoli (UAT-Par) (2,002, 60-\$125)—"Pinky" (20th) (10th wk). Down to \$11,500 or less this stanza after nice \$17,000 last frame. "Samson and Delilah" (Par) opens Dec. 21.

Roxy (20th) (5,806, 80-\$175)—"Dancing in Dark" (20th) plus Mindy Carson heading stage bill. Disappointing but still okay at \$60,000. Holds. Last week, "Beautiful Doll" (20th), with Tony Martin heading stage (3d wk). \$50,000.

State (Loew's) (3,450, 50-\$150)—"Holiday Affair" (RKO) (3d wk). Second week ended last night. Tues. slipped to \$19,000 still nice, after \$26,000 opener. Stays on. "East Side, West Side" (M-G) set to open Dec. 23.

Strand (WB) (2,756, 55-\$2)—"Leave Them Laughing" (WB), with Latin-American revue onstage (3d wk). Initial holdover stanza ended last night (Tues.) fell sharply to \$40,000 or less. First was very big \$65,000.

Sutton (R & B) (561, 70-\$120)—"Fallen Idol" (SR) (4th wk). Third frame ended Monday (3) night was smash \$16,000 after \$19,700 for second, still over old house record. Stays on indef.

Victoria (City Inv.) (1,000, 95-\$150)—"All King's Men" (5th wk). Fourth session ended last Monday (5) slipped to \$14,500, but still plenty good, after \$19,000 last week.

Woods (Essex) (1,073, 98)—"Pinky" (20th) (3d wk). Hefty \$25,000 probable. Last week, \$34,000.

World (Indie) (587, 80)—"Side-walks of London" (Indie) (3d wk). Fairish \$2,300. Last week, ditto.

Yankee (Indie) (1,000, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6,000.

Yankee B&K (1,500, 50-98)—"Baby Makes Three" (Col) and "Mary Ryan Detective" (Col). Fine \$11,000. Last week, "Fighting Man" (20th) (2d wk). \$9,000.

Yankee (Indie) (1,700, 50-98)—"The Wench" (Indie) (2d wk). Perk \$9,000. Last week, \$6

# "CAN'T MISS!!!"

SHOWMEN'S TRADE REVIEW

Randolph  
Scott



"NAT HOLT  
HITS THE JACKPOT  
AGAIN!" Hollywood Reporter

# FIGHTING

WITH  
BILL WILLIAMS •  
and Douglas Kennedy • Joan Taylor • James T. ...  
Original Story and Screenplay by Frank Gruber • A Nat

There's No



COLOR BY

# G MAN OF THE PLAINS

CINECOLOR

CTOR JORY • JANE NIGH and introducing DALE ROBERTSON as Jesse James

• Rhys Williams • Barry Kelley • Produced by NAT HOLT • Directed by EDWIN L. MARIN • Associate Producer HARRY HOWARD

Business Like **20** Business!

CENTURY-FOX



# Belgium Flooded for Fast Pic Buck; U.S. Earns 45% French Film Coin

WASHINGTON, Dec. 4.—A Belgian film, "The Last Days of Pompeii," has been a big success in the U.S. market, earning 45% of its cost in French film coin.

The film, which was produced by the Belgian company, "Les Films de la Capitale," was shown in the U.S. market for the first time in the city of New York.

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## LOURENCO MARQUES SET FOR S. AFRICAN RECORD

JOHANNESBURG, Nov. 29.—The South African Board of Film Censors has been asked to pass the film "The Birth of a Nation" for exhibition in the country.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

It was shown in the city of New York for the first time in the city of New York.

## Mintner Skeds Russell For Sicily-Made Film

GEORGE MINTNER, head of the American market in London, is traveling through Sicily, looking for the best locations for his planned film.

He is looking for the best locations for his planned film.

## Vienna Reds Blame Murder On U's 'Naked City' Film

VIENNA, Nov. 22.—The Vienna Reds have blamed the murder of a woman on the U.S. film "Naked City."

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

## S. African Censors Hit For 'Baby' Approval; 'Brave' OK in Rhodesia

JOHANNESBURG, Nov. 29.—The South African Board of Film Censors has been asked to pass the film "The Birth of a Nation" for exhibition in the country.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

## Italo Pix Co. Settles Down to Book Material

ROME, Nov. 29.—The Italo Pix Co. has settled down to book material for its new film.

It was shown in the city of New York for the first time in the city of New York.

It was shown in the city of New York for the first time in the city of New York.

It was shown in the city of New York for the first time in the city of New York.

## Betty Box on Own

LONDON, Dec. 4.—Betty Box has sold the film "The Last Days of Pompeii" to the U.S. market.

## 'Joan,' 'Snake' Go Big in Holland

THE HAGUE, Nov. 22.—Three American pictures have been making a big success in the Dutch market.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

It was shown in the city of New York for the first time in the city of New York.

## LONDON TV SET SALES HIT ALL-TIME RECORD

LONDON, Nov. 29.—Sales of TV receivers in London reached a new all-time high during the month of November.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

## Current London Shows

- "Annie Get Your Gun," C.A.M. 131
- "Boyz n' the City," C.A.M. 132
- "Big Show 1945," Paramount 7
- "Black Chiffon," Westminster 32
- "Broadway," M.G.M. 34
- "Daphne Laureola," Windmill 37
- "Death of Salesman," Pkms 19
- "Elm, Sleep Here," Strand 6
- "Folies Bergere," Hippo 9
- "Herve," Prince of Wales 49
- "Hervé," Haymarket 45
- "Her Excellency," Savoy 24
- "Ice Vaguettes," Shaft 21
- "King's Rhapsody," Palace 12
- "Lady Audley's Secret," Palace 3
- "Lads n' Lasses," Gaiety 31
- "Lulu Q. Revue," Gaiety 37
- "Master of Arts," Vaude 14
- "Murder at Vic," Picturehouse 1
- "Oklahoma!," Drury Lane 121
- "Old Vic Rep. New," 3
- "On Monday Next," Comedy 27
- "One Wild Out," Garrick 33
- "Philly Story," Dutch 1
- "Sauce Tartare," Cambridge 29
- "Seagull," St. James 3
- "Sergeant," Aldwych 4
- "Tom & Bill," Va. Pic 6
- "Third Visitor," York 26
- "Traveler's Joy," Criterion 78
- "Treasure Hunt," Apollo 12
- "Worm's View," Whitehall 137
- "Young Wives Tale," Savoy 21

# French TV Still Misses a Bet in Bars; Production Primitive, Reception OK

## Pabst to Neg Spanish Pic; Maria Felix in Madrid

MADRID, Nov. 29.—German director G. W. Pabst will direct an anti-fascist film in Spain for Columbia.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

## Annie Indie Legiter Goes Heavily Into Red; Williamsons Booming

SIDNEY, Nov. 29.—Pat Australasian Theatres Ltd., formerly operating as Whitehall Productions, operating the Minerva, Sydney, dropped £70,000 about \$290,000 before devaluation.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

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It was shown in the city of New York for the first time in the city of New York.

## Herschell Stewart Back To U.S. for Treatment

SIDNEY, Nov. 29.—Herschell Stewart, National Theatres, who has been attached to the Minerva cinema, has been back to the U.S. for treatment.

## First Spanish Color Pic Distributed by Hispano

MADRID, Nov. 29.—Hispano Film is distributing the first Spanish color picture in the U.S. market.

PARIS, Nov. 22.—About 15,000 television antennas are now being installed in Paris.

The film, which was produced by the American company, "The National Film Board," was shown in the U.S. market for the first time in the city of New York.

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## BOOZE ADS BANNED BY MEX RADIO STATIONS

MEXICO CITY, Nov. 29.—Banning from Mexican radio of all direct and indirect publicity and plugs for hard liquor.

It was shown in the city of New York for the first time in the city of New York.

## 'Phila. Story' Finally In London; Reception So-So

LONDON, Dec. 4.—Philip Barry's "The Philadelphiad Story" was presented at the Strand Theatre.

# German Films Seen Making Comeback In Europe Despite Lack of Capital

By GEORGE F. GAAL

Frankfurt, Nov. 29.—German films are making a comeback in Europe. While the industry is rather bypassed by others in western Germany's economic boom—mostly because of lack of capital and not because of foreign competition—German film makers have moved in in a big way to regain the lost European market.

German pix were only second to U. S. products in the pre-war years and currency-conscious German producers are now staging a fairly successful attempt to regain this lost position. With British films in a crisis, attempt may be highly successful, probably not in the immediate future, but possibly in the long run.

Real Film, Ltd., of Hamburg, one of western Germany's top production companies, opened a special exports bureau in Munich only a few weeks ago. Today they boast the signing of exports agreements of their pix with Switzerland, Austria, the Netherlands, Norway, Luxembourg and the Saar territories. They inked exports contracts for nine of their films. Two of these pix and an additional one not included in these contracts have already been screened in Austria.

The signing of these contracts gives proof of expert biz handling, especially as one of the pix, "Dangereux Guests," has just been completed while another, "Ballad of the Night," is still being shot.

At the same time, another producing company in the French Zone, Artsgemeinschaft Film (AGF) Ltd., announced that their film "Sun Shines After the Rain," will be distributed in Austria, Switzerland, the Netherlands and in the Saar territory. Pix stars Gert Frobe, postwar Germany's top comic star, who also played the lead in "Berliner Ballade."

"Berliner Ballade," made by an American Zone company, Comedia Film Ltd., has been inked already for showings in nine foreign countries—the U. S., Britain, France, Italy, the Netherlands, Sweden, Denmark, Belgium and Spain. Pix produced by veteran screen star Heinz Rühmann, won second prize at the Venice Film Festival this fall.

## KALMAN OPERETTA HIT ON ROAD IN GERMANY

Frankfurt, Nov. 29.

Emmerich Kalman operetta "Tsaradprincess 1950," is now on the road and doing just as terrific as its first stop in Hamburg as it did here.

The show, produced by Fritz Fischer, will also tour foreign countries. The first stop will be London. Other engagement offers have been received from France, the Scandinavian states, Switzerland, certain Balkan states, South Africa and South America.

The international engagement forced Fischer to assemble a second cast for the local road junket which includes practically all his cast of western Germans including Berlin.

Fischer further plans to make a film of the Kalman operetta sometime next year. He cast Sari Roshas, former Hungarian operetta star to play the lead. Presents a star of the Wiesbaden Opera and also doing foreign engagements. Miss Roshas will be back in Hamburg by December to join the cast.

She was also inked for the production of "Madame Dubarry."

## Only Three Pix Banned As Germans Review Over 400

Wiesbaden, Nov. 29.

The German "Johnston Office" (Freizeitliche Selbstkontrolle) has reviewed more than 400 foreign and German pix.

The voluntary censorship body came into being officially Sept. 28 when Allied control passed from the Army's Information Services Division (ISD) to the Germans. However, it has operated since last July with tacit Allied approval.

Only three pix, the Korda-produced "The Four Feathers," plus one German and one American film have been banned by the German Johnston Office.

## Claim of Plagiarism On Ballet in 'Red Shoes' Pic

Vienna, Nov. 29.

Highly successful showing of J. Arthur Rank's "Red Shoes" here in second month at a premiere house has brought forth a plagiarism beef which was taken pretty seriously by the local press and allegedly passed on to London after study by the Austrian Eagle Lion distrib office.

Alleged plagiarism concerns only the "Red Shoes" ballet contained in the film. It's based on a fairy tale of Hans Christian Andersen as is a ballet of similar name and inspiration presented with considerable success on Vienna and Budapest stages 30 years ago to Heinrich Regal writer and Rudolf Mader composer, both now dead.

Daughter of librettist Henrietta Regal has filed claim, offering to produce records, photos, etc. of her father's presentation of "Shoes" at the Vienna Volksoper, as proof of what she says is striking similarity of the film's handling of fairly tale theme.

No far the Rank outfit has published no answer to the claim.

## S. Africa Comm'l Radio by May 1

Johannesburg, Nov. 29.

The South African Broadcasting Corp. today (29) made the long awaited announcement of the starting date of commercial broadcasting and in doing so maintained its promise to give six months notice of this. Commercial, to be known as Radio Springbok, will be launched in the Transvaal only May 1, 1950, with transmitters in Johannesburg and Pretoria broadcasting on five shortwave and three broadcast bands.

Rates for air time will be £75 \$210 an hour, £40 \$112 for half an hour and £22 10 \$60 for 15 minutes, subject to certain discounts to be announced. The stations will be on the air from 6.34 a. m. until 11 p. m. daily with an extension to midnight on Saturdays.

The SABC via repeated announcements on all stations is now plugging Radio Springbok and inviting applications from advertising agencies and others for air time, stressing that a wide variety of packaged and recorded programs is available for sponsors. Applications will not however be considered before February, 1950.

Date of commencement of commercial broadcasts in the Cape and other provinces is uncertain as it is dependent on the completion of studios and the erection of necessary transmitters and equipment.

## Eire Firm Sets Deal For Sole Rank 16m Distrib

Dublin, Nov. 29.

Joe Rarkow and R. G. Kirkham have concluded a deal with the Rank Organization for sole distribution rights of equipment and 16m films in Eire. The concession includes lenses, cameras and other equipment formerly marketed in Eire by G. B. Instructional Ltd. and G. B. Equipments Ltd. For some years Rarkow and Kirkham, through their Sub-Standard Equipment Co. have been largest buyers of G. B. film equipment in the country. They are forming two new companies, Sight and Sound Equipment to handle equipment, and S. and V. Distribution to deal with films.

Premises and entire staff of G. B. setup here have been taken over, and Stanley Adams, G. B. manager, will join board of new companies. Rarkow and Kirkham also control Cinema and General Films Ltd., an independent renting outfit and Cinema and General Publicity Ltd., which controls the screen advertising rights of the majority of Irish cinema.

## Pipe This!

Mexico City, Dec. 6.

Radio station XETQ at Orizaba is in the oddest jam that has beset any air service in Mexico. Carlos Mora, XETQ manager, was arrested on complaint of Armando Olguin, city education and waterworks supervisor, accused of stealing city-owned water pipe to be half of the station.

Mora released on bail told the police that the pipe had been given the station by the ex-city treasurer to pay for plugs while he was running for mayor in an unsuccessful campaign. XETQ it was explained, glad of a customer who could pay anything, used the pipe to increase its potable water and lavatory services.

## EL Wins 6 French Import Licenses And Wants More

Battle waged by Eagle Lion over the past year for a share of French import licenses out of the 121 pix allowed to the American industry ended in victory for the distrib this week. EL has been notified by the French government that it will be permitted to release six films in France during the 12 months which began June 1. The six licenses will probably be deducted from the 110 which the members of the Motion Picture Assn. of America would ordinarily get.

Despite official allowance of the licenses, EL will continue to fight for a bigger share it is laid. Company maintains it should be placed on an equal basis with Republic-Monogram and United Artists. Previously, feeling at EL against the MPAA deal ran to the point where Robert R. Young, controlling stockholder of Pathe Industries, EL's parent org. personally protested the pact with the U. S. State Dept.

Decision by the French government resulted from negotiations at San Seufelman. EL's foreign dept. chief and Charles Smudja, company rep. in Europe. Among the pix being dubbed for shipment to France by the company are "Tulsa," "The Big Cat," "He Walks by Night," and "The House Hangs High."

EL claimed it was shut out when the MPAA declared the licenses in the course of making the Franco-American film pact last year. Negotiations are still on for licenses in the companies for the present year which runs from June 1.

## 'Streetcar' Tax Is Bonus For 'Frustrated Women,' Brit. House of Lords Told

London, Dec. 6.

After two sessions in the House of Commons in which the merits of exempting "Streetcar Named Desire" from entertainments tax was discussed by Members of Parliament from all sides of the House, it was inevitable that the House of Lords would take a hand and demand some explanation.

It was left to Lord Calverly to raise the matter in the Upper Chamber last Wednesday (30) when he asked whether the tax cut was being passed on to the public and whether it was being produced without payment of royalties to the author.

As government spokesman, Lord Pakenham reiterated the procedure which had previously been outlined in Commons, but explained that the seat prizes were normal. This led to a complaint from Lord Calverly that the "tax was not given as a bonus for those frustrated women who attended the performances."

Earlier in the debate, Lord Calverly had described "Streetcar" as a model play making "huge profits" but Pakenham refused to be drawn on its merits or demerits and explained that he could not set himself up as a sort of "Minister of Culture."

After being pressed from all sides of the House, the government spokesman promised to pass on to the Chancellor of the Exchequer, Sir Stafford Cripps, the names of the members of the House.

# Rank Again Hits British B.O. Tax, Asserting It Can Kill Off All Prod.

London, Dec. 6.

## British Studio Axings Extend to Korda Group

London, Dec. 6.

Studio axings which during the past few months have been confined almost exclusively to the Rank Organization have now been extended to Sir Alexander Korda's group of studios.

An announcement from British Lion Studios last Wednesday (30) explains that to carry out its heavy 1949 production program it was necessary to engage additional staff above normal requirements. Need for this additional labor has now ceased and 177 workers have been dismissed at Shepperton. Over 500 are being retained to finish the program and continue operations at the studio.

The 1949 schedule for which the additional staff was engaged included the "Third Man," "State Secret—Come to Earth," "The Elusive Pimpernel," "Night and the City," and "Cure for Love."

## U.S. Pix Indies See Benelux Markets

With both majors and independent eager to resume individual distribution operations in Germany after Jan. 1, fears have been expressed that the indie may flood the market. However, the smaller distrib. are likely to be kept in check by an import quota according to Walter Bibbe, head of Excalibur Pictures Corp., who returned to New York last week after a four-week trip to Britain and the continent. Majors of course already have voluntarily limited themselves to 15 pix apiece throughout 1950.

Picturization conditions are fairly good in Holland and Belgium. Bibbe said. A veteran film exporter, he pointed out that the American indie has little difficulty in getting dollars out of the Netherlands, since picture sales are invariably made on an outright basis to a Dutch distributor. Latter's dollar expenditures are regulated by a government imposed quota. Naturally the distrib. may pay U. S. currency for product up to his individual allotment.

Polys of most of the majors in insisting upon the all-American unit booking plan in Britain, Bibbe revealed is helping the exporter of U. S. releases and indie product. For British exhibitors, he said, often pay an American rep. supplied by an independent with a written quota limit. In the event the major rep. and indie the unit plan, the indie would obviously lose greater competition.

Bibbe also disclosed that suitable American export product is fast becoming hoisted, principally due to the policy of income tax concessions producers insisting on sales of negotiations along with foreign distribution rights. If foreign rights to domestically produced films alone are sold the maker pays a straight income tax. On the other hand, if the negative goes with the deal the transaction is classified as a capital gain. Added cost of buying the negative said Bibbe often makes it financially impractical for the exporter.

## Rank Portugal Theatre Program to Be Continued

London, Dec. 6.

Spiking published reports here that the J. Arthur Rank Organization was to lift "Monument Men" rep. the British local rep. emphasized that the film system will continue its program of building or buying theatres in Portugal. A sister company in Spain is following the same policy.

London press was notified by J. M. Ramalho, prez of Sociedade Anglo-Portuguesa de Cinemas, which reps Rank here, that a recent agency dispatch in reporting the recent Rank financial statement had noted Ramalho's announcement quoted a Rank of operations about Rank's Portuguese operations.

Widespread publicity given by the London and provincial press to J. Arthur Rank's statement to stockholders at the 12th annual meeting of Odéon theatres has once again brought the campaign for entertainments tax relief into the public eye. Leading industry executives for some time have been focusing attention on the adverse effect of this impost on production and recent statements are crystallized in the latest Rank analysis.

Supplementing the statement circulated in advance to stockholders, Rank spoke for more than 15 minutes, but devoted his entire address to the tax problem. He explained that he was mainly amplifying his earlier statement in which he had indicated the possibilities of production in Britain ceasing unless the industry was put on a basis which would enable a regular supply of films to be made without losses. He argued that in his opinion unless relief from the tax burden were given, production of films which could recoup their cost in the markets at present available to them was impossible.

Asserting that this was not a political issue and the appeal for relief would be made irrespective of the party in power, Rank said that the British industry was the most heavily handicapped by taxation in the country and losses were almost inevitable. He also indicated that the public was having to reduce its expenditure on entertainment and without some relief, there was a grave danger that the regular and systematic production of films would die.

Although agreeing that the National Film Finance Corp. had done immeasurable good for the industry, he contended he could provide no solution to the basic problem, which must be to establish a sound industry which could make films which audiences want to see and which will not bring financial disaster to those who produce them.

Citing the example of "Henry V," which went into production in 1943 on a budget of \$1,400,000, Rank pointed out that although in 1944 it had only recouped its negative costs, some four weeks previously, although in the same period it contributed more than \$1,000,000 in entertainment tax. He spotlighted the fact that this picture, produced by Laurence Olivier, had paid such a heavy toll in taxation, while a stage play produced by Olivier, "Streetcar Named Desire," was totally exempt from entertainment tax.

It was also revealed by Rank that in the first four months of the current financial year the Odéon group had paid almost \$2,500,000 in taxation whereas if they were taxed on the same basis as the film, the duty would only amount to about a quarter of that figure.

He also contrasted the situation in Britain with that of Hollywood, where taxation only accounted for 16% of the boxoffice take, although the domestic market represented 60% of the gross as against 15% in Britain.

## MEXICAN LEGIT CLICK STARTS BUILDING BOOM

Mexico City, Dec. 6.

So impressed was President Miguel Aleman with the possibilities of legit during his surprise attendance at a matinee of J. B. Priestley's "An Inspector Calls" in Spanish at the new Latina theatre here, that he ordered the city government to build and operate three houses for such shows.

"Inspector," a definite click is being produced by Celestino Gonzalez, prez of the National Entertainment Institute. Master Francisco Cruz Aleman has been appointed to plan the theatres, building of which is scheduled to start soon.

## Sam Burger Due Back

Sam Burger, Metro's overseas agent, is expected to be back next week following a trip which took him around the world. Burger was absent over 10 weeks and handled very important Metro foreign market in a routine check-up on exchange rates.

"A comedy riot with laughs that roll off the screen with the rapidity of machine-gun fire. It's a great show!"

HOLLYWOOD  
REPORTER



"The theatreman will find himself dusting off the SRO sign!"

BOXOFFICE



"Milton Berle ties 'em in knots and throws 'em in the aisles. Will do land-office business!"

M.P. DAILY



"A gold mine! Surefire for every type audience. Unquestionably will be

one of the studio's top grossers!

A welcome return to the belly-laugh screen technique."

DAILY VARIETY



"Strong box-office aimed at the funny-bones of audiences of all ages!"

M.P. HERALD



"Never a let-up as the king of the kilocycle jesters gives his all for Warner Bros! Very funny picture!"

FILM  
BULLETIN



"The gags fly fast, thick and furious! This one delivers everything!"

FILM DAILY



"The strongest kind of zany entertainment!"

VARIETY



"Surefire for everyone! A box-office winner!"

SHOWMEN'S TRADE REVIEW



GENTLEMEN  
OF THE PRESS  
WE  
THANK  
YOU!

YOU TOO, MOM!

"THE FUNNIEST  
PICTURE  
I'VE EVER SEEN!"  
MILTON BERLE'S  
MOTHER

WARNER BROS. ARE BERLE-ING 'EM OVER WITH  
**MILTON BERLE**  
**VIRGINIA MAYO**  
**"ALWAYS  
LEAVE THEM  
LAUGHING"**



WITH **RUTH ROMAN** **BERT LAHR**

PRODUCED BY **JERRY WALD**

DIRECTED BY **ROY DEL RUTH**

SCREENPLAY BY MELVILLE SHAVETSON AND JACK ROSE. STORY BY MAX BRUNNEN AND ALBERT HARRIS. BASED UPON THE PLAY BY MELVILLE SHAVETSON AND JACK ROSE.



# Canada Setting Bait For British Prods. Laying Off In UK Crisis

Ottawa, Dec. 6.—Threatened collapse of British production, which has been page one news here, has catapulted the Canadian government into action in an attempt to induce British producers to come to Canada. The government is now considering a series of inducements for the Brits in the hope of building Canadian filmmaking activities in one big step.

It is expected that the government will shortly air a number of tax exemptions and other features aimed particularly at the British producer. In view of their claim that British taxes are taking the profit out of production, Dominion politicians believe that the inducements will be particularly effective. It is reported that Canada will not discriminate in bankrolling the construction of studios. That is a matter for the banks, and bank top officials have been in conference with the government on the question. Moreover, several U. S. bank officials have been here in the past couple of weeks looking into the production proposition at the request of the government.

Dominion believes it has a good chance of winning the Britishers away from England, particularly in view of the proximity of its studios to Hollywood and its big supply of American players.

## 2 Italian Pix

Continued from page 1

to that English voices must be dubbed in for most of the players. To get the perfect lip sync, which American audiences demand, it takes almost complete rewriting of the dialog. Words must be found which will match up in lip movement with the Italian of the actors. Some of the players spoke a poor English which is being re-dubbed while others—Miss Berg and a few others—spoke a pretty good one.

ISC deal for the distribution of the film in this country had been long in the making for some time, but was finally sewed up by Charles Canadian partner in the deal in Rome last week. He made a pact with Ernesto Cavasanti, Italian distributor who spoke for the film.

ISC is now endeavoring to put the Magnard here for a publicity buildup. There is said to be a possibility the will arrive next week of the week after. Considerable interest in her has been expressed by Hollywood studios and it is possible she'll make a deal for a film here. She first came to U. S. as a star of the star of Rossetti's "The Girl in the Red Dress".

Campana is due back in New York from Europe shortly before Christmas.

## Chips Down

Continued from page 1

pany's plans. Kaufmann recently returned from the Coast where he handled with production chief Jack L. Warner on the studio's picture flow.

RKO is currently holding sales meetings in key exchanges in conjunction with the company's 26 week sales competition. Regional executives are touring the branches to help activities of rank and file salesmen. A meeting of division managers at 20th Fox was held two weeks ago at the home office, while Allen convened a similar meeting a little more than a month ago. Columbia Pictures and United Artists also held sales meetings in New York within the last two weeks.

James H. Grainger, Republic's vice president, yesterday, Tuesday, agreed a three-day midwestern division sales meet in Chicago to be attended by a branch manager in the surrounding areas. Following this Grainger goes to Denver for another meeting along parallel lines. He is being accompanied by Edward L. Wallon, assistant general manager.

Eagle Lion's sales chief, William H. Heineman is also touring the country for a series of sales meets this month in New York, Chicago and San Francisco. A series of three regional meetings were held last week by Bernard G. Krantz, Film Classics' distributor in Frisco, Chicago and Pittsburgh.

## Adpix on B'way

Use of a Jam Handy commercial short at the Roxy, N. Y., during the current run of 20th's "Dancing in the Dark" marks one of the few times that a Broadway first-run house has screened adpix. Presented by Montgomery Ward & Co., the film is of the institutional type and is an animated version of Rudolph, the Red-nosed Reindeer.

While the Handy short discreetly handles its commercialism, Brandt houses on Broadway are going all out in plugging the Sagamore hotel at Bolton Landing, Lake George, N. Y., as a winter sports center. Brief clip trailers, the luxury atmosphere of the resort as well as its "reasonable rates." Hotel more than incidentally, is owned by Harry Brandt Payoff is that most of the theatre's clientele could hardly afford such a sumptuous spot.

## RKO's Insurance

Continued from page 1

only a negligible number of requests were made for a guest ticket. Whether audience reaction in New York will be different when "Does It Open on half the RKO loop today (Wed.) remains to be seen. Financing arrangements on the re-funds hadn't quite been worked out prior to the N. Y. opening but a 20th exec admitted that the insurance scheme could conceivably cut into his company's gross if enough guest tickets were handed out.

Convinced that a series of "friendship meetings" last spring were pitched at the right public and exhib relations key William F. Rodgers, Metro's distribution vice-president, has ordered a reprise on the stunt. In conjunction with the meetings at which local exhibitors, civic leaders and such will be a meal and dinner. Metro is staging a string of screenings of "Red-Headed Boy." Meets are set for 28 exchange centers plus 67 other cities, all to be held during the present month. Prior series was used to build "The Secret Garden" and "The Stratton Story." Turnout then exceeded a total of 1,000 throughout the country.

## Cuffs Dance Lessons

A free dance lesson at Fred Astaire studios throughout the country has been promoted by 20th Fox in plug its "Dancing in the Dark." Offer of the \$5 lesson for free is made to all attending the opening day of the film in any of the 35 key cities in which Astaire has a branch studio. Tied to cinema gives Astaire a crack in fact on to some permanent customers. Film is currently in its pre-run at the Roxy, N. Y. but the deal in the metropolitan New York area will hold for the picture's play through the RKO circuit.

## Policy Problems

Continued from page 1

been selling at around \$2.75 on the New York Curb Exchange. It is understood that Wallon bought it when it was hovering at the \$4 mark so he comes out about even on the whole transaction.

In the syndicate with Brody as George D. Burrows exec v.p., Sam R. Dunlap, producer, and Sam Wolf, secretary. According to the last available report Brody and Burrows were holders of a substantial block of Mono shares, although not anything like the chunk owned by Wolfson. They exercised control, however, by voting with the company's franchise holders, who also hold large blocks.

Wolfson and his associates had previously been in and out of RKO by buying up a large number of shares which they, subsequently said, they still retain some share interests, however in the shape of 17 theatres in Tampa, Jacksonville and Atlanta. They also are reported to be eyeing the controlling shares in RKO Theatres which Howard Hughes must sell under court decree.

# U.S. RANK ORGANIZATION IN ECONOMY MANEUVERS

In a parallel move to recent cost-cutting slashes in personnel put through by J. Arthur Rank in Britain, the filmmaker's New York office is currently being whittled down. Robert Benjamin, who heads the N. Y. org., is seeking to effect a transfer of some of the top officials to Universal and Eagle Lion, two companies affiliated with Rank in America.

Action is necessitated by Rank's drastic slice in production, which will mean less volume of Anglo films to be handled in the U. S. Because of this it is believed the Rank office here will be substantially smaller. Both Benjamin and Jack Lawrence, exec veepee, will remain with their present status unaffected.

## British Report

Continued from page 1

ates in excess of 2,000 seats as well as 71% of the theatres over 1,500 capacity.

Report recommends an end to the existing three-way London release with Greater London becoming a single booking area. The booking proposal would require an amendment to the Films Act to give the circuits equal rights with independents for quota relief, but would correspondingly reduce the privileges of other exhibitors entitled to relief. If the proposals are agreeable to the government, it is recommended that Board of Trade prez Harold Wilson should make an early announcement inviting trade collaboration within three months.

Commenting on the relative earnings of British and American films, the report claims the quota is high in relation to British output and most exhibitors are compelled to book every British film irrespective of the picture's quality in order to comply with their quota obligations. Committee's findings admit that comparative takings favor American product and also indicate that the disparity would be greater in the event the quota is fixed so high as to over-tax the capacity of the British industry. In addition the report holds that a premature insistence on quantity would inevitably result in a deterioration of quality.

Claiming that the entertainment tax takes too much from an industry which urgently needs more revenue, the report argues in favor of a differential duty for British and imported product. One method suggested is a general tax reduction with a compensation customs tariff on 16% value of imported films. However such a proposal is not to be confused with the 1947 advancement duty of 75%.

Sliding scale film rental is proposed by the committee with an abandonment of the existing 50% ceiling. Inquiry panel also rejects a suggestion that American film companies would force up rentals to 70% if the ceiling were abandoned. Among other recommendations the committee advocates legislation to end conditional booking, which forces unwanted product on the public and at the same time damages exhibitors and producers of better grade pictures.

On relations between distributors and producers the probing panel moves for a sliding scale contract with legislation to force distributors who offer pictures as part of a composite program to offer them separately to theatremen who don't want the entire program. Other suggestions include the introduction of a seven-day bookings constitution, a permanent Board of Trade panel which would also arbitrate on disputes, extension of the pre-release system throughout the provinces and ending monopoly situations by compulsory sale to independents.

## Italian 'Furia' Has

### New Distrib Tieup

"Furia," one of the top-grossing Italian picture has been taken over for distribution in the art house circuit by Capitol Warner Films, indie outfit. Fox paid last year's film, "Furia," featured a scene of the picture a deal with the film's owner, Westpoint Films, and sold it to Capitol Warner in U. S. and Canadian rights.

Capitol Warner, which is producing the film's second version, for the new release, will only have a quarter owned by the company, owned

# 6-Member British Report

London, Dec. 6

Generally conceded to be the most important document to hit the British film scene since the Monopoly Report of 1943, the Plant committee's report on exhibition and distribution problems was prepared by a six-member group whose existence was first announced by Board of Trade prez Harold Wilson on Dec. 8, 1948, during the committee stage of the Film Finance Bill. Originally, Lord Portal was chairman, but he died during the course of the inquiry and Sir Arnold Plant took over as chairman. Plant, incidentally, has been a member of the Films Council since its formation in 1938.

Other committee members are Barrington Gaim, formerly financial adviser to the J. Arthur Rank Organization; J. H. Lawrie, managing director of the Films Finance Corp.; actor Sir Ralph Richardson; William Smart, prominent Scottish trade union leader, and Lucy Sutherland. Report was due last September, but the delay was mainly due to alterations in its contents, agreed upon after Lord Portal's death.

It can be safely said that the Portal to Plant report has been the best kept industry secret for the past two decades. Evidence to the committee was given by every section of the industry, but here again, utmost secrecy was maintained. Documentary evidence from the trade was followed up by oral evidence when industry leaders were closely quizzed by members of the panel.

Pending the report's publication, every government probe into the present industry crisis was stymied. At the Films Council reconclave last week, specially convened to consider the current critical situation, it was agreed that nothing could be done until the report became available. Consequently the committee adjourned to January.

Although it is generally recognized that the bulk of the recommendations which the inquiry made must necessarily lay on the shelf for some time, there is no gainsaying the fact that they'll prove to be a valuable pointer for the Board of Trade in determining future film legislation. The 1950 quota must be decided by March, when the renewal of the Johnston-Wilson monetary agreement of 1948 is up for early discussion and new legislation may be needed to provide more cash for the government's film bank.

## Only \$11,900,000 from Britain

Continued from page 1

Similar deals have been made in a number of other nations.

It is in the hope of getting such freedom of action that the MPAA board last week voted for an immediate four-month trial period of Bank of England approval of uses to which frozen film funds are currently being put. Bank has been pushing for this approval for more than a year but has been resisted by the American industry. Since the bank, in British law, however, would have to put its final okay on any such plan as the Yanks propose in the new pact, they felt it advantageous now to indicate their cooperation.

They thus are making the effort to get on the bank's good side by offering to accept the four months trial of operating under its wing. The four months represents a compromise between those who didn't want to go along on the proposal at all and those who wanted to go whole hog.

### SIMPP Backs

SIMPP as a co-signer of the Anglo-U. S. agreement of March, 1948, has not accepted the four months trial. It is understood to feel that the move is disadvantageous and it has a committee on the Coast "studying" the proposition.

Request by the Bank of England for the approval reflects an internal battle in British government departments. Wilson's Board of Trade got sole approval under the old agreement despite British law, and the bank resented it. Since the agreement was made and signed by the British government, however, bank would not upset it without the U. S. industry's nod. Wilson last week indicated he didn't care whether the Yanks acceded to the bank's request or not.

Aside from the matter of the \$17,000,000 minus 30%, Wilson is said to have been non-committal during his numerous meetings with American industry executives while on the two-week visit from which he returned in London last weekend.

Film biggies, looking back over the 33-year old British cabinet minister's conversations with them, feel that his main purpose in coming to America was to impress on the Yanks the dire economic status of his country. Apparently this was in preparation for the forthcoming meeting in London at which the current Anglo-U. S. agreement will be renegotiated.

Wilson suggested that the session be held either in late January or early February or in April. He indicated that a general election might be held in England in March. He suggested that this wouldn't make any difference in the film program, however, since he was certain that the Labor Government would be returned to office.

Executive committee consisting of company presidents of the

MPAA's board will meet next Wednesday (14) to decide on a date for the London session with Wilson and to name a negotiating committee.

On the matter of playing time here for British product Wilson indicated he fully understood that American anti-trust laws prohibited any agreement by exhibitors to guarantee playdates. He hinted, however, that while he appreciated the point, he had a hard time making Sir Stafford Cripps, Chancellor of the Exchequer, and some members of Parliament brought up under the old British cartel system, see that any such deals were impossible.

## 'HAMLET' AT UPPED PRICES ON RKO SWING

In booking "Hamlet," J. Arthur Rank's filmization of the Shakespeare classic into the RKO circuit throughout metropolitan New York, Universal will stick by its policy of modified advanced admissions on the picture's deal with RKO provides for a boost in the nightly scale to \$1.20 down the line of nabe houses. Matinee tab will be 90c except for students and children. Former pay 75c, while the moppets will plunk out 50c.

U figures a sizeable take on the mass N. Y. bookings since it has shared its regular roadshow terms. It means the company is probably getting 60% of the take against 40% for the circuit. Film ends a 64-week engagement at the Park Avenue theatre N. Y. after Jan. 1 and goes into RKO playdates in January and February.

Key RKO houses will play "Hamlet" Mondays through Wednesdays. The mass chain booking was voted for by the top-chelon mullied the possibility of a moveover from the Park Avenue to a Broadway house. That alternative was vetoed because the film has already saturated the bordering state of New Jersey at the \$1.20 top.

Distrib gross on "Hamlet" has now passed the \$1,750,000 total. U figures on a \$3,000,000 take on the British-made pic in its first time round.

## DE ROCHEMONT MUST REBUILD FOR 3D TIME

The house that Richard de Rochemont built before the war south of Paris, France, was badly damaged by fire, according to word received by the March of Time boss last week. De Rochemont had converted an old mill into a ranch house.

De Rochemont had the dwelling repaired after the liberation and now must rebuild for a third time.



## A MESSAGE FROM YOUR M-G-M BRANCH!

DEAR FRIENDS: We had the pleasure a few months ago at M-G-M's First "Friendship Meeting" of greeting many of our customers whom we do not get a chance to see often enough. Another opportunity presents itself. Because "Battleground" is such a sensational success at the Astor, N. Y., showmen everywhere have expressed a desire to see it as soon as possible. We decided that for your convenience the happiest way to do this was to extend the Trade Shows to cities nearer your home where this mighty attraction will be shown to you in theatres. It will not be shown in Projection Rooms so that we urge you to arrange to attend one of the many theatre showings throughout America. Invitations have been mailed. If yours gets lost consult us at once. We're going to cover a lot of territory personally to see our friends and it will be a privilege to do so because the last time the attendance and the response were so heartening. Please make every effort to come. You'll see a great picture and we'll have a chance to see you again. Yours for more "Friendship Meetings" in our industry.

*Sincerely yours,*

M-G-M BRANCH MANAGERS AND THEIR STAFFS

# High Court Rules Drive-In Idea Not Patentable, Spurns Exhib Suit

Washington, Dec. 6.

U. S. Supreme Court yesterday turned thumbs down on two motion picture decisions which it had been asked to review.

For the second time it denied the petition of Park-In Theatres, Inc. which sought to uphold its patent of the drive-in theatres. Park-In sued E. M. Loew, operator of a chain of east coast drive-ins, because he had ceased paying royalties on the Park-In patent. The lower courts ruled that the drive-in was not patentable. Park-In took the case to the Supreme Court, which refused to consider it. Then Park-In asked the high court to reconsider, and this was turned down yesterday.

In the other case, the tribunal refused to take jurisdiction in an appeal by the 5th and Walnut Amusement Corp., Louisville. In an anti-trust damage suit. Latter had charged that competitors in Louisville and several of the majors, including Loew's and Warners, were in a conspiracy to keep first-run and top movie product from its Midtown theatre.

Supreme Court action has the effect of upholding the lower court decision in favor of the defendant majors.

## Projectionists Raise Interstate Commerce Issue in Union Tiff

Washington, Dec. 6.

A precedent-setting case to decide whether theatre operations are interstate commerce was placed before the National Labor Relations Board today. Issue: Outcome of the dispute involving four projectionists in the Princess theatre, Toledo, will have important impact on future labor-management relations in the exhibition phase of the film industry.

NLRB was petitioned by two of the four Princess operators to certify an indie union, the Independent Toledo Projectionists Union, as the bargaining agency as against Local 228, International Alliance of Theatrical Stage Employees. Question was raised before the board whether, firstly, the Princess was a part of interstate commerce because of its membership in the Balaban & Katz chain, which extends over a number of states, and secondly, whether the nature of film distribution didn't make exhibition a matter of interstate commerce.

Philip Fusco, NLRB counsel in Toledo, urged the national board to assume jurisdiction over the theatre. Matthew Levy, IATSE general counsel, and M. L. Okun, repelling the indie union, were the opposing counsel.

## LEN GOLDSMITH OUT IN SPG'S 2D EXEC SHAKEUP

In the second shakeup of the Screen Publicists Guild exec staff during the last year, Len Goldsmith, SPG business manager, resigned from the New York guild following disagreements with the exec board. Dispute between Goldsmith and the SPG board revolved around personal issues not connected with the guild's current negotiations with the major companies. Another business manager is slated to be named this week.

Flack guild, on basis of the pact recently signed with the film industry is negotiating pay hikes for its members on a company-by-company procedure. The pact, while not granting any overall increases, permits SPG to press for upgrading of salaries in specific cases.

SPG, meantime, will hold nominations tomorrow (Thurs.) for the elections of its officers to be held next month. Sig Mautles, Guild press, has indicated his intention to step out of that post but a draft movement to renominate him is underway among the rank and file. St. Roman and Harry Hochfeld, exec board members, are also expected to be renominated.

## Asks High Ct. to Hear Lenser on Union Nix

Washington, Dec. 6.

Curtis Courant asked the Supreme Court yesterday to hear his appeal from the refusal of Local 659 International Photographers of the Motion Picture Industry to grant him membership. Case came up two years ago, and the Federal district court found it had no jurisdiction and threw the suit out of court. Last September the 9th circuit court upheld the ruling of the trial judge.

Courant said he came to the U. S. from Poland in 1941 with 20 years' experience as a first cameraman and a reputation in this country for the excellent quality of his work. He declared his intention of becoming a citizen, got a job as a first cameraman and applied for membership in Local 659.

Membership was denied his brief explained because he was not a citizen but on three occasions no objections were raised to him obtaining temporary work permits. In 1947 he became a citizen and reapplied to the union. He was notified the membership rolls were closed to all first cameramen. Thus contends Courant, the union, which is an exclusive bargaining agent bars him from making a livelihood by refusing him membership.

## \$2,250,000 Loan

(continued from page 5)

Pennsylvania counties where the corporation holds real estate.

Comerford officials said most of the money will be used for final settlement with Paramount Pictures, Inc. in the divorcement of jointly operated theatres as directed by the N. Y. federal district court.

J. J. O'Leary, Comerford president, denied a report the bulk of the money was to be used for large-scale improvements, expansion and its theatre chain or invasion of the television field.

The mortgage will be retired in quarterly installments over a 15 year period. The first of the \$50,000 quarterly payments falls due Feb. 28 next and the last Nov. 28, 1964.

Comerford interests hold 81 parcels of property in 12 counties, the mortgage filed by the Scranton law firm of O'Malley, Harris, Harris & Warren showed.

Asked if New York state Comerford properties were to be covered by a separate mortgage recorded in that state, Attorney C. P. O'Malley said he did not believe those properties were involved in the transaction.

The Comerford-Paramount deal completed July 2 resulted in Paramount taking over 14 of the 69 theatres previously jointly operated with Comerford. Comerford obtained sole ownership of the remaining 55.

## 'GI Joe' Outgrosses Original Run in 16 Pa., West Va. Runs

Triumph that Eagle Lion and producer Lester Cowan have set with veteran organizations for handling ticket sales on "GI Joe" have resulted in the release of the wartime pic outgrossing the original run in 16 out of 20 test situations in Pennsylvania and West Virginia. As a result, pic will be given area premieres in top houses.

Initial group will be in New England, where Sam Pinanski, American Theatres Corp. press, as a goodwill gesture to the vets, has waived the usual clearance held by his houses. Pic opens at Pinanski's Pilgrim Boston Jan. 25, and then goes into 20 other houses in the city two weeks later. Eighty other theatres in the New England area will play day-and-date with the Pilgrim.

Similar pattern has been set in the Arkansas-Mississippi-Tennessee territory through willingness of M. A. Lightman, Malco circuit operator to forego his regular clearance. In each case selling to theatres has been on the basis that vets are entitled to the best house in town.

Four major vet organizations, plus others in local territories, are getting 40% of the take on all tickets they sell. Regular admission prices prevail. The vets settle for their tickets three days in advance of each opening. They are planning parades and other hops to promote sales. Organizations are the American Legion, Amvets, Veterans of Foreign Wars and Disabled American Veterans.

## Upped Prices Keep Kids Away, Wisc. Exhibs Hear

Milwaukee, Dec. 6.

John Adler, president of the Independent Theatre Owners of Wisconsin speaking at the group's convention here at the Hotel Schroeder last week said that increased admission for kids was making teenagers stay away from theatres.

Col. Wm. McGraw, pres. of Variety Clubs International informed the attendance about the Variety Clubs function in the last 20 years. McGraw told of how the majority of Variety Club projects helped the nation's children.

Officers elected were: Ben Marcus, Oshkosh, pres.; John P. Adler, Marshfield, v.p.; Arnold Brumm, North Milwaukee, secretary; Edward E. Johnson, Milwaukee, treasurer. All also serve as directors. Other directors elected: Sig Goldberg, Wausau; Floyd Albert, Mt. Horeb; Charles Trampe, Milwaukee; F. J. McWilliams, Portage; Andrew Spieris, Milwaukee; Eric Arson, Plymouth; Chas. Baldwin, Gillett; Harry Melcher, Milwaukee; Russ Lady, Green Bay.

## Inside Stuff—Pictures

Problem of large literary agencies' relationship to their clients in regard to film sales, which has been long and frequently discussed among writers, is given an airing by Paul S. Nathan (formerly of Paramount) in his current column in Publishers' Weekly. "The criticism I've been hearing," he says, "is that the larger literary agencies are so constituted as to be unable to do a good job of representing the average writer in his dealings with the picture industry. Furthermore, again in connection with picture sales, some publishers are said to be failing their authors."

Nathan points out that until comparatively recently there were only seven or eight important screen markets—the major studios. With the growth of indie production he says, "there are dozens of possible outlets, many of them with rather special requirements; and to complicate the situation still further sales are often made not through regular editorial channels, but as the result of extracurricular contacts with stars or directors."

Nathan asserts that this requires the tailoring of special campaigns to fit the qualifications of each property and needs of individual producers—a job that a large agency with many clients has no time to do. Likewise, Nathan states, some agencies suffer from blanket agreements to take on all of a publisher's books and so circulate stories in which they themselves have no faith.

On the side of the big agencies, Nathan points up "that the success which has made them large is an intangible but not inconsiderable asset to the authors they represent."

In yet another use of theatre television, the Broadway Paramount yesterday (Tues.) began nightly screenings of TV highlights of the United Nations sessions at Lake Success, N. Y., tying them in with a study by Columbia Univ. graduate students of the best methods of presenting such news on large-screen video.

Students are scattered throughout the theatre to judge the impact of the edited theatre TV presentation, as compared with the unedited, full pickups from Lake Success as transmitted daily for home video reception by CBS. To further the study, Paramount has donated \$500 to the Dean's fund of Columbia's graduate journalism school, plus another \$500 in prizes to be awarded the five students writing the best critiques of the comparison. Par also presented the school with a TV receiver for use by the students in viewing the daily CBS pickups.

Par, through its video recording system, has transcribed the UN sessions since CBS began transmitting them last month. Copies of the recordings have been shipped to England, France and Russia for theatre showing and rebroadcast over TV systems in those countries. Par received the assignment to transcribe the video programs, since it has the only system capable of recording TV pickups on 35m film.

Motion Picture Assn. of America is stepping up its promotion of pix as a top cultural medium via a new service to book review editors of mags and daily newspapers. Under direction of Arthur DeBra, MPAA's community relations director, a bi-monthly listing of recent and forthcoming films based on books and plays is being sent to the editors gratis to stimulate reviews of these literary works.

New service is part of the MPAA's consistent campaign to counter the charge of the film industry's commercialism at the expense of art by pointing to a flock of "great books turned into great motion pictures." In a recent index, the MPAA listed 41 productions based on assorted novels, plays and magazine stories.

MPAA is also pitching for book reviews on the film source material by pointing out to the editors that pietization of literary works increases the audience for the latter. Books initially passed up by the editors justify reviews once the film rights are sold on the basis of added interest, according to DeBra. Along with the listing, MPAA is also sending preview appraisals of pix made by national parent-teacher groups, patriotic associations and film councils.

"Human Growth," the sex education film produced by Eddie Albert for schoolroom use, has become the focal point of a stiff battle between the New York State health and education commissions and the Catholic hierarchy. The film, which has been highly lauded for its treatment of the subject, was recently okayed for showing in grade schools as part of their health education programs. Despite blasting by Catholic leaders, the department of education stuck by its appraisal of the film on the basis of widespread demands by non-Catholic parents and teachers. Catholic students have been given permission to stay away from the pic's screenings. Auxiliary Bishop Joseph F. Flannery said the film was "an invasion of the rights of parents."

Film industry attorneys continued their seminar on the American Society of Composers, Authors & Publishers with Dept. of Justice officials last week. Meeting in New York was the second in which the industry's relationship to ASCAP was laid out to Sigmund Timberg, head of the decree section of the D. of J.

Sessions are being held at the request of Timberg in his effort to fully understand the ramifications of ASCAP into the various facets of show biz. It is expected that further powwows may be held. Harold Lasser, head of the Justice Dept.'s New York office, also has attended the two meetings. They've been held in the Federal building.

RKO toppers are still on the hunt for a new title for "I Married a Communist" after shelving the pic some two months ago when its test engagements in Los Angeles and San Francisco failed to ring the bell. Sales dept. rigged a new tag for "Communist" in the label "Where Danger Lives" and set the film for general release Jan. 14. Studio, however, has not cottoned to the fresh title and the hunt for a new one is continuing. Incidentally RKO's latest release schedule types the film as an "action mystery" with no indication that it is an attack on Commie machinations in the U. S. It all stems from a conviction that the subject of Reds is too poison.

"I'm Passing My Hat for the March of Dimes" will be the theme of a national stunt used by the National Foundation for Infantile Paralysis. Hats have already been pledged by scores of top U. S. names from "South Pacific" Mary Martin to Roy Rogers, Joe DiMaggio, cartoonist Al ("Li'l Abner") Capp, Jimmy Durante and Tyrone Power. Contributors of an autographed hat (ladies, too!) are asked to rush them to Bill E. Danziger, National Foundation for Infantile Paralysis, 120 Broadway, N. Y. City. Celeb hats will be toured and exhibited in major key cities, passed at swank dinners and luncheons and finally auctioned off to the highest bidder.

Two major companies are beginning to screen shorts turned out for overseas consumption by the U. S. State Dept.'s film division with the idea of taking over a number of the briefs for theatrical distribution next year in the U. S. Some 15 films have been made available to these companies for their own and State Dept. officials believe that five or six will be selected for test runs. State has a vast number of briefs made during and after the war to explain America in foreign countries.

Understood Metro has offered Hedy Lamarr \$125,000 to co-star with John Hodiak in "Viva," part of which will be filmed in Cuba. Picture was originally slated for a September start but delayed for a while by a change of directors. The only thing holding it up now is the tennor lead.

Jo Pagano's novel, "The Condemned," was sold for only \$5,000 to Robert Stillman Productions, but the author will do much better from the film version in that he's part of the package. Meaning that Pagano will write the screenplay and also participate in the entire indie.

### Dipson Into Drive-In Field

Batavia, N. Y.

Dipson Theatres, Inc., formed Pavilion Drive-In Theatres, Inc., which is set to open several owners next season. New firm devised four-screen open-air theatre with 1,400 car capacity where the maximum distance from any car to the screen will be less than 365 feet. Method employs special mirrors and lenses. Dipson circuit operates houses in western New York, Pennsylvania, Ohio and West Virginia but first leap into drive-in field.

### Start 2 New Texas Drive-Ins

Devine, Texas.

Construction started here on 200-car drive-in which will be located just north of the town. R. B. Carpenter and O. R. Reed are to be owners and operators.

Construction will start soon on 600-car drive-in to be located near San Antonio. Owner is to be owned and operated by Harold Brooks.

### Plan 4 Owners in St. Louis Co.

St. Louis.

Although initial efforts of St. Louis Amus. Co. to build a four-screen drive-in with 1,000-car capacity in Overland, St. Louis county have been stymied because Board of Aldermen there has refused to rezone the area, the company not only will build one in that vicinity but also will construct three more in the county. They will be the first four-screen theatre in sector. Edward B. Arthur, head of company, said if the Overland scheme maintains their stand the company will build its first annex outside of community's limits.

### \$500,000 Mass. Drive-In

Boston.

Redstone Drive-In Theatres, planning new owner on Worcester Turnpike in Natick, Mass. Budgeted at \$500,000 project is expected to be ready for April 1.

## Giannini Sees

(continued from page 3)

television shows. He said run had been advanced in TV film production and to stations, and that studios are now being made of further opportunities for financing in all facets of tele.

As for video's effect on the film industry, Giannini opined: "I don't think it will cause any upset for a long time—if at all." Nevertheless, he added, consideration is being given to the potential threat of TV to films in loans now being made to picture producers.

Giannini said that the bank's finance committee in San Francisco was now considering the request of United Artists president Grad Sears for assistance in bankrolling indie producers. Banker said he was sympathetic to the need for such financing, but that each loan must be considered on its own merits and that's what the bank was now doing.

Everything's

# JUMPIN'!

Business is too  
For Betty's red-hot

in "RED,  
HOT  
AND  
BLUE"

You haven't had a Hutton-hurricane

like this since "Perils of Pauline." Her frantic antics and sizzling songs are getting fanfares from her fans in Denver, Des Moines, Minneapolis, St. Paul, New Orleans, Dallas, Kansas City and points north, south, east and west!

Betty Hutton  
Victor Mature  
RED, HOT  
AND BLUE

JOHN TARDIA  
WILLIAM DEMAREST JUNE HAYES



Yes, Betty's back in high! Rushes of her terrific performance in "Let's Dance" co-starred with Fred Astaire, are sensational. But no need to wait—get your "Red, Hot and Blue" date now from

## Paramount





**N**othing is more important to all of us in this business than the development of personalities. This is a tough job for producers, and can only be accomplished with the help of exhibitors.

Exhibitors can and should cooperate by properly spotting the pictures in which new personalities appear and by properly exploiting these pictures. It is then that substantial progress is made in the development of new personalities.

Shelley Winters, who has been widely acclaimed and publicized in the press as a new box-office star, will justify this prediction in her forthcoming picture, **SOUTH SEA SINNER**.

I personally urge all exhibitors to screen this picture and see for themselves what a wonderful job Shelley Winters does.

**SOUTH SEA SINNER** is a fine box-office picture. If every exhibitor gives it the kind of booking and promotion it deserves, I am convinced the public will readily accept Shelley Winters as a new star.

*And that is a big accomplishment.*

**W. A. SCULLY**

UNIVERSAL-INTERNATIONAL PICTURES

## H'wood's 782G for Plays

Continued from page 1

wood for economy, the studios are considerably more cautious, too, on what they buy. A play has to be a solid picture possibility now to win a producer's bid. Too many properties that looked great on Broadway have failed to pay off in picture versions. Best case in point at the moment is undoubtedly Paramount's "The Heiress." Screen rights cost the company \$250,000 plus percentage. The film was made with a top cast (Olivia de Havilland and Montgomery Clift), by a top director (William Wyler) and received excellent reviews. Yet Par is having a tough push with the pic at the box.

Paramount's experience is by no means unique. This failure of legions to pay off financially is compounded by the high prices for rights. It leads studios to attempt to insure their investments by employing top screenwriters, casts and directors. Total result is a tremendous cost that it is very difficult to win back.

Although the five plays plucked for filming by Hollywood during the 12 months now ending comprise one more than was purchased in 1948—the year the economy again really began to swing—there was twice as much money paid for the rights in '48. The four plays purchased during that year brought a total of \$1,532,500 plus percentage, but \$1,000,000 of that figure was represented by a single property, Garson Kanin's "Born Yesterday." Columbia was the buyer.

### 3 Current Hits

Of the five 1949 purchases, only three were current season hits. They were "Detective Story," Sidney Kingsley's play, for which Paramount paid \$285,000 plus percentage; "The Silver Whistle," by Robert McInroe, which Charles Feldman acquired for \$50,000; and "At War With the Army," by James B. Allardice, which Fred F. Finkelhoff bought for \$50,000.

The other two plays acquired for film during the year were Tennessee Williams' "Streetcar Named Desire," for which Feldman gave \$350,000 and percentage, and Arthur Laurents' "Home of the

Brave," for which Stanley Kramer paid \$350,000 and percentage. "Streetcar," which opened in December, 1947, will close its two-year run at the end of next week. "Brave" opened in January, 1948, and ran only 69 performances. Its success as a pic is an exception to the frequent lack of payoff by legions.

Purchases during 1948—which was undoubtedly one of the poorest years in history for legit-film sales except for the "Born Yesterday" buy—included only one hit of the then-current season. That was "The Heiress." "Yesterday" opened in 1948, as did one of the other buys, "Call Me Mister." Later was acquired by 20th-Fox. The fourth purchase of the year never even got to New York. It was George Abbott's and Richard Myers' production of Clifford Goldsmith's comedy, "Mr. Cooper's Left Hand." It closed after a Boston tryout, but got \$32,500 from the film company.

## Wilby-Kinney

Continued from page 1

33 other theatres in the circuit under management of Wilby-Kinney are not affected since Par already held a 100% interest in these.

Another eight houses go in toto to Kennedy, formerly district manager of the chain. These are the Strand, Birmingham, Ensley and Franklin, Ensley, Walton in Selma; Empire in Montgomery, and three drive-ins. All these houses are in Alabama.

Cecil Grimes, former Wilby-Kinney city manager in Tuscaloosa, Ala., will acquire and operate himself the Druid theatre in that town.

Breakup of the partnership was required by Par's consent decree with the Government. It puts the company well ahead in its time schedule under the decree which requires one-third partner liquidation in the first year and one-third apiece in the second and third years.

## Harburg's 'Approval' Insistence Stymies

### 'Finian's' 200G Pix Buy

Deal made earlier this year by agent-producer Charles K. Feldman for screen rights to "Finian's Rainbow," 1947 musical hit, has come a cropper. There has been no dispute over terms—Feldman agreed to pay \$200,000—but over the demand by E. Y. Harburg, who wrote the lyrics and co-authored the book, for final approval of the screenplay.

Lee Sabinson, who produced the show with William R. Katzell, is still in hopes that he can bring about a satisfactory agreement between Harburg and Feldman. The \$200,000 for the screen rights would mean \$80,000 to the producers and backers.

There was a lack of film interest in the musical during its days on Broadway, largely because a considerable portion of it hinged on the transformation of a hide-bound southern congressman into a Negro. This was considered taboo at the time as it was thought it would eliminate playdates below the Mason & Dixon line. With the success, however, of such films as "Pinky," "Home of the Brave" and "Lost Boundaries" in both north and south, film companies are taking an entirely different view of "Finian."

However, it is not certain that whatever studio Feldman made a deal with for the film would keep the incident intact and the agent-producer doesn't want to get on a limb. It is believed that the aim of keeping the white-to-Negro transformation in the picture version is one of the reasons for Harburg's insistence on final script approval.

## Carl Bamford Dickering On His 7 Par Theatres

Other Paramount theatre partners may join the new United Paramount chain as profit-sharing execs in similar arrangements to the one made with Robert Wilby and H. F. Kinney in the sale of their theatre interests to UP. Reportedly developments along these lines will come up this week when Carl Bamford, head of the seventh-theatre Public-Bamford circuit, meets with Leonard Goldenson, Par theatre chief, and Walter Gross, general counsel.

Bamford operates five houses in Asheville, N. C., and two in Canton, O. If Par buys these theatres outright, it must sell one in each city under the consent decree. Par is said to be inclined to divide but Bamford is also believed willing to sell out if he gets terms somewhat like those granted Wilby and Kinney.

United Paramount, on its part, must supplement its staff with experienced circuit operators and is likely to consider Bamford and other pards as promising material for its top field echelon. Decision is up to Goldenson primarily since Barney Malaban, pres. of the parent company, has bowed out of further negotiations with pards because of the impending split into two units Jan. 1.

## UA Theatres Set Up Community Program

Los Angeles, Dec. 6. United Artists Theatres of California, Ltd., headed by Pat DeCien, is going in for community spirit. Theory is that theatres thrive according to the community's prosperity and well-being.

Managers of UA houses in this sector will be coached to take part in community activities, wherever their theatres are located. The circuit is establishing a community service department to spur the movement.

## 'Two Jims' Coast Preem

"Sands of Two Jims," new John Wayne starrer, is being given elaborate preems in San Francisco and San Diego this month, with U. S. Marines, top brass, etc. taking part. "Two Jims" opens Dec. 14 at the Fox theatre in San Francisco, being set to remain there until Jan. 1 when it goes into United Nations theatre in Frisco. "Two Jims" is inked in for N. Y. opening, Dec. 31 at the Maxfair. Edmund Grainger, who turned out "Wake of Red Witch," one of top all-time Rep. hit grossers, produced the picture for Hep.

## Anyway, It's a Nice Item for U

In Universal's negotiations with the U. S. Treasury dept. for a profits tax rebate, all efforts are aimed at reaching agreement on base years and variable credit items which would determine the amount of coin to be kicked back. Once a yardstick is fixed by U and the revenueurs, total which U would get could then be determined. Under present discussions, board estimates the sum will be \$2,000,000-\$3,000,000, but even the directors at present are not certain where the pointer will fall in the \$1,000,000 swing between minimum and maximum. Regular board meet is set for tomorrow (Thurs.).

Company hopes that last-minute dickering may result in a compromise in principle in time for announcement to the board. Even then, exact amount would await further computations.

## Bull Market

Continued from page 1

(although some of the nabes are getting almost as much), crowds in Times Square (although people are waiting in line up to an hour to get into the Sutton), general feeling that audiences take a pushing-around in Broadway houses, etc. Despite all the conjecturing, most showmen admit they don't have the answer.

Two newest houses to go into the British pic policy—which may revert at any time for any or all of the houses, depending upon the continued availability of quality product—are the Plaza, and the Gramercy Park. The Plaza, at 58th and Madison, operated by Leo Brecher, has been showing subsequent and reissue product. It opens "Christmas week" with Sir Alexander Korda's "Dolwyn," which has already had a five-week run at the World.

Gramercy Park has been acquired by Rugoff & Becker, who operate the Sutton, the Art and the 8th Street Playhouse. Their success with the arty policy at the upper east side Sutton and the Greenwich Village Art led them to take over the Gramercy Park for the same type operation. Like the other two, it has a combo of upper layer and lower class audiences to draw on.

House has been playing J. Arthur Rank's "Saraband" and will open shortly with Korda's "Saints and Sinners," which had a previous run at the Little Carnegie. Pic will also play the Art and the Plaza. Likewise, Gramercy Park will get "Dolwyn," making something of a circuit of the three houses.

Other theatres which were playing British product over the weekend to good results—and which might accept class pic from any other foreign country—are the Beacon with "Girl in the Painting," 42d street Embassy with "Facts of Love," Little Cimet with "Fame Is the Spur," Normandie with "Saraband," 68th Street with "Christopher Columbus" and the 60th St. Trans-Lux with "Passport to Pimlico."

## MALCO DEVISES EXTRA TIME ON SOME PICTURES

In a number of situations big pictures are getting the break of extra playing-time from the Malco circuit as result of the recently liquidated partnership between M. A. Lightman, head of Malco, and Paramount. Lightman, who was in New York last week for several huddles with distrib execs, acknowledged that the splitup had created something of a product pinch, particularly in five towns where he is now competing with his erstwhile partner.

To overcome the shortage of celluloid created by the existence of two first-runs in situations which previously had only one, Lightman is playing a big film longer during the week and then "patching up the balance of the week's schedule a couple of smaller films." He does not see the pinch as raising any real hurdles to successful operations.

On the question of who gets product, the Paramount house or his own, there has been no real difficulty, Lightman said. Product is being split between the two on an equitable basis.

Experience of Lightman is believed to carry down the line with other former pards of major chains. Bound in competition is resulting from the creation of many new first-run houses, which one or the other partner has converted from either moveover or subsequent run brackets. With the source of product limited, big films are expected to benefit from longer runs as the chief way of meeting the shortage of supply.

## CHI CRITIC IN PITCH FOR THEATRE PATRONS

Chicago, Dec. 6.

Sam Lesner, pic critic for the Chicago Daily News, is really out to increase film house attendance. Reviewer is making a personal crusade by giving talks to clubs, where he passes out ducats to theatres after querying seatholders as to when was the last time they saw a film. He gives them a pitch before passing over the tickets.

For those who haven't seen a picture in the last year or longer, he makes arrangements at Universal screening room to show selected previews, and then gives arguments as to why the films are still the best and most economical form of entertainment. Theatre circuits and distrib are cooperating with the critic.

## Nabes Slicing

Continued from page 1

one or two more weeks to run in the Broadway house. Same tendency goes right down the line the gripe goes, so that the public is staying away from the more expensive theatre in favor of the reduced tab at the local flickery. Hence, the price structure in N. Y. is no longer supported in full by an ample clearance system.

### Abnormal Weekends

To prove their contention, theatre execs are citing the dip in Monday-to-Friday biz on Broadway. While weekend patronage has been holding up fairly well, the weekday dive is giving the deluxers a top-heavy Friday night-to-Sunday night traffic.

Comparatively big weekend biz is chiefly that of guys and gals on dates or of out-of-towners on a spurge. Broadway managers believe. Since in either case the thing to do is head for Times Square, clearance and price are disregarded. On the weekdays the public is staying away from the first-run flickers because it knows it can see the same film a week later at a nabe house.

Clearance slashes in metropolitan New York have been quietly pushed through by distrib in the past 12 months to forestall the threat of a raft of anti-trust suits. Rather than face this possibility in the peculiarly ticklish N. Y. situation, time-lag has been sliced from a previous 28 days to the current seven-day figure.

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—Reporter

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—Film Bulletin

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—Showmen's

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—MP Daily

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—MP Herald

"Will score in the revenue department!"  
—BoxOffice

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—Daily Variety

IS  
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ROLLIN'!

## AT THE BOX OFFICE In A-Theatres in A-Cities

CHICAGO (3rd week), INDIANAPOLIS (Holdover)  
MILWAUKEE (Holdover), CINCINNATI (Holdover)  
DETROIT (Holdover), TOLEDO (Moveover)  
FT. WAYNE, AKRON, DAYTON, CLEVELAND,  
PHILADELPHIA, PITTSBURGH, BOSTON,  
LOS ANGELES & SAN FRANCISCO  
(Xmas and New Years)  
SYRACUSE, NORFOLK, RICHMOND,  
HARRISBURG, READING, TORONTO  
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## Clips from Film Row

### NEW YORK

Louis B. Brager named director of exchange operations for Film Classics, succeeding Albert Mannheimer, who died recently.

James R. Grainger, Republic vicepres and distrib chief, leaving N. Y. this week for swing around country that will take him to Chicago and Denver, winds up in L. A. to spend year-end holidays with family.

Paramount ad-pub staffers Dick Condon and Frank Braden took off this week on a tour of 300 key towns to set up field work for Cecil B. DeMille's "Samson and Delilah." Team will establish field hq. in 22 major cities.

RKO launching sales drive for the 26-week period from Dec. 23. Campaign to build bookings will be handled by sales execs Walter E. Branson, Charles Roasberg, Nat Levy and Harry J. Michelson.

Mass preem for "The Sundowners" is being mapped by Eagle Lion to blanket the Texas, Oklahoma and Louisiana sector. Pic opens in over 100 houses the week following its world preem at the Paramount and State theatres, Amarillo, Texas, Jan. 30.

### MINNEAPOLIS

Reversing trend much in evidence since consent decree, one independent name, the Parkway, has requested distributors to return it to former 40-day availability slot. In place of 42 days, recently granted, Mrs. Dolores Lundquist, owner, says operations under earlier clearance have proved unprofitable. Higher film costs and fact that other houses have same product day-date are considered factors.

Minnesota Entertainment Enterprises started construction of fifth Twin City area drive-in in west St. Paul. It will accommodate 700 cars.

Independent exhibs in this territory are starting to do what they decried when it was done by distributor-affiliated circuits—invade each other's situations. Home theatre, circuit of indies in northern Minnesota, announced it will build 750-seat theatre in Ada, Minn., where there already is a house independently owned.

Joe Murphy resigned from Paramount sales staff to join Republic in same capacity.

Another local independent neighborhood house, the Paradise, had its clearance reduced, getting 42-day availability in place of 35.

Kivans club here treated 800 underprivileged children to film show at Brynwood neighborhood house to celebrate "Kids' Day."

In current bulletin North Central Allied urges exhibitors "for your own welfare and protection not to agree to this new Columbia experiment raise for 'Julien Sings Again'" declaring it would establish precedent for other companies.

North Central Allied charges that "some distributors are using new gimmick as substitute for compulsory percentage which they promised to abandon in smaller

grossing situations. It calls for guarantee plus 50-50 split over 3½ times guarantee.

First instance of any Twin City theatre going to a permanent triple feature policy occurred here when Lyceum, St. Paul indie downtown house, began using three films. Largely plays late runs and reissues. Announcement came as bombshell in Minneapolis-St. Paul exhibitor circles, and Bonnie Berger, North Central Allied president, has called a meeting to discuss situation.

### ST. LOUIS

Mrs. Stroud, formerly with St. Louis Fanchon & Marco organization, appointed managing secretary of MPTOA of Eastern Missouri and Southern Illinois.

Frisking Amus Co., Springfield, Ill., planning a 750-car drive-in near Hannibal, Mo.

Group of business men in Poplar Bluff, Mo., formed syndicate to build 750-car drive-in near that town.

Ray Parker, of Fanchon & Marco's publicity staff, convalescing from major operation in St. Luke's hospital here.

Fox St. Louis Properties, owner of the Fox and adjacent office building, declared \$2.50 preferred stock dividend. Theatre is operated by Fanchon & Marco Service Corp.

New Grand Central, erected in 1913 and first large film theatre midtown here, being wrecked to make way for auto parking lot. Operated at one time by the Skouras brothers, theatre finally passed into hands of St. Louis Amus Co. Opening of 4,000-seater St. Louis less than half block away shuttered the Central about 10 years ago.

### LOS ANGELES

Fanchon & Marco circuit joined increasing giveaway throng, with 10 theatres ready to hand out \$4,000 in prizes on four Wednesday nights.

B. F. (Bud) Shearer, Jr., appointed sales manager for "Cyclonic" screen division of B. F. Shearer Co. of Seattle.

United Artists theatre in Pomona, formerly called the California, will reopen after facelift costing \$100,000. House was recently taken over from Fox West Coast in exchange for United Artists theatre in El Centro.

Fox Wilshire, Beverly Hills, closed since Nov. 15 because of hassle between Loew's, Inc. and National Theatres, reopened temporarily Dec. 9 for day-date run with 20th-Fox "Prince of Foxes."

Era E. Stern, film biz attorney named legal advisor for Southern California Theatre Owners Assn. on six problems.

Robert Kestner, formerly with Fox West Coast, is new director of advertising and community service for four firstruns to be operated in this sector by United Artists Theatre Circuit. The houses are Loew's State, Egyptian, United Artists and Four Star.

### ATLANTA

Al Dunn Amus Co., of West Point, Ga., purchased Buckhead and Garden Hills theatres, two suburban houses. Buckhead may use stagehouse when it reopens Dec. 25 after facelift. Dunn and partners are operators of a string of Georgia houses in the Chattahoochee Valley.

Caught in backwash of RKO's economy wave were Hubert Lyons, Atlanta branch manager, and Keith Bain, publicity man. Ira Stone, sales manager, moves up to branch chief.

Bill Praeger, transferred from Washington territory to take over Bain's duties.

Edward H. Hays, former manager of United Artists office here, named manager of Reclart's exchange.

### PITTSBURGH

Fred Perry, formerly with Schine and Comerford circuits, appointed manager of WB's Liberty in New Kensington. Replaces the late Jack Williams, who died recently after a heart attack.

Harris-Manos theatre in Jeanette, Pa., operated for last 10 years under lease to Harris Amus Co., reverted to Manos interests and will be called the Manos.

Joe Feldman, now zone manager for Warner, named meeting committee chairman for 13th annual session of local United Jewish Fund organization.

George Jankov remained as salesman for Col. in northwestern part of city.

Jake Polkowski, of National

Screen Service and member of naval reserve, left on expedition to North Pole.

Gordon Contee, 20th-Fox sales manager in Washington, named branch manager in Pittsburgh, replaces Weldon Waters, who resigned to enter business on own.

Victor Dario and James Castelli, of Library, owners of indoor and outdoor theatres, incorporated as the Castelli Bros. Their late brother Jerry Castelli, who was killed when his private plane crashed in Canada last year, formerly headed the group in its business projects.

## Names Participate

(Continued from page 1)

derson, Clifton Fadiman, Henry Fonda, Russell Crouse, Eddie Albert, Rex Stout and Governor Alfred Driscoll of New Jersey. Various other professional actors and figures from public life also participated. All contributed their service, and costumes and use of the theatre were also donated to the cause.

Narrative device for the show involved Albert pretending to be the theatre electrician who was called from the wings to repair the loudspeaker system, which "broke down" during Fadiman's opening spiel on the need for world government to prevent future wars. Thereafter, the actor remained on stage or in a box as a querulous spectator.

One sketch, authored by Carl Van Doren, showed Colonial leaders arguing about the possibility of living under the Constitution. Another revealed a family 50 years hence, gathered in front of a television set as the world destroys itself under a system of national sovereignty. Another moving part of the show was the singing of four spirituals by Marian Anderson.

Additional participants in the program included author Cord Meyer, Jr., corporation director, and former Gen. George Olmstead, authoress Annaliese Jacoby, Gen. Carlos P. Romulo (via recording), United Nations health official Dr. Brock Chisholm and legit actors Dickinson Eastham, Johnny Stewart, Henry Michel, Christina Lind, Murray Hamilton, Marshall Jamison, Mickey Schiller, Art Barlett, Charles Atkin, Alan Gilbert and Tommy Gleason.

About 900 attended the show out of 1,100 who had tickets. Invitation list, confined to those in the communications field, numbered 1,500. Admission was free and no collection was taken.

## Justman-Schwartz

(Continued from page 1)

in Portugal. That is also a straight releasing project.

### Teering Off Sales Meet

With all product shortage worries out of the way, Heineman is now launching a series of sales meets to place the large-scale releasing program before his distrib staffs. Series starts off Monday (12) in New York. EL vicepres then treks to Chicago for a three-day session beginning Dec. 15 and winds up in San Francisco, Dec. 19-21.

Recent activities of both Heineman, William MacMillen, exec vicepres, and N. Peter Rathvon, consultant who heads the Motion Picture Capital Corp., which is climaxed by the Justman-Schwartz tieup, represents a realignment of EL's strategy to plant itself firmly in the black. Management believes that only volume handling of product from indies can result in volume revenues sufficient to pay the weekly overhead.

With its present plans calling for release of more than one pic weekly, it is figured that the \$240,000 grossing pace necessary to meet the nut can be maintained without difficulty. Management is especially pleased because it has been able to maneuver in the indie market without dipping deeply into its own \$1,200,000 war chest assembled to bankroll production of straight releases because too scarce. Approximately \$1,000,000 of this sum is still intact.

Besides the recent flood of Hollywood made-product engineered by EL, it has 8-10 pic from J. Arthur Rank, a number of David O. Selznick features for simultaneous selling with the Selznick organization and a scattering of releases.

## Picture Grosses

### DENVER

(Continued from page 9)

die Hits Jackpot" (Col.), day-date with Webber. Mild \$11,000. Last week, "Beautiful Doll" (20th) and "Stamper" (Mono), fine \$15,500.

Esquire (Fox) (742; 35-74)—"Pinky" (20th) and "Alias the Champ" (Rep.), day-date with Paramount. Big \$3,500. Last week, moveover.

Orpheum (RKO) (2,600; 35-74)—"Bride for Sale" (RKO) and "Dalton Gang" (SG). Fancy \$16,000 or close. Last week, "Kissed" (RKO) and "Strange Bargain" (RKO), \$17,000.

Paramount (Fox) (2,200; 35-74)—"Pinky" (20th) and "Alias Champ" (Rep.), also Esquire. Sock \$18,500 or better. Last week, "Gal Took West" (U) and "Flaming Fury" (Rep.), \$9,500.

Rialto (Fox) (878; 35-74)—"Riders in Sky" (Col.) and "Feudin' Rhythm" (Col.). Good \$3,500. Last week, "Beautiful Doll" (20th) and "Stamper" (Mono), \$3,000.

Vogue (Wolfberg) (600; 60-74)—"Die Fledermaus" (Indie) and "Magic Horse" (Indie). Fine \$3,000. Last week, on subsequent-run.

Webber (Fox) (750; 35-74)—"Sword in Desert" (U) and "Blonde Hits Jackpot" (Col.), also Denver. Mild \$1,500. Last week, "Gal Took West" (U) and "Flaming Fury" (Rep.), good \$2,500.

## 'Pinky' Powerful \$14,500, Omaha, 'Bride' Big 7C

Omaha, Dec. 6

"Pinky" opened to long lines and will hit smash total at Paramount. It will be one of biggest takes any picture ever had here. "Bride for Sale" at Brandeis also looks lofty. "Julien Sings Again" in third week at State, also is big.

### Estimates for This Week

Paramount (2,800; 16-65)—"Pinky" (20th). Terrible \$14,500. Last week, "Beautiful Doll" (20th), fine \$12,000.

Brandeis (RKO) (1,500; 16-65)—"Bride for Sale" (RKO) and "Prison Warden" (Col.). Hefty \$7,000. Last week, "Wore Yellow Ribbon" (RKO) and "Strange Bargain" (RKO). 2d wk. big \$6,500.

Orpheum (TriStar) (3,000; 16-65)—"Thieves' Highway" (20th) and "Savage Splendor" (RKO). Mild \$10,000. Last week, "Red Hot Blue" (Par.) and "Manhandled" (Par.) \$11,000.

State (Goldberg) (865; 30-71)—"Julien Sings Again" (Col.). 3d wk. Big \$5,000. Holds. Last week \$7,200.

## 'Danube' H'wood Stars Unit Fat \$23,000, Buff

Buffalo, Dec. 6

Hollywood Stars unit onstage is pushing "Red Danube" to fancy session this week at the Buffalo. "Leave Laughing" looks nice at Paramount.

### Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Red Danube" (M-G) and Hollywood Stars unit onstage. Fancy \$23,000. Last week, "Adam's Rib" (M-G), \$14,000.

Paramount (Par.) (3,000; 40-70)—"Leave Them Laughing" (WB). Nice \$14,000. Last week, "Beautiful Doll" (20th), \$15,000. Center (Par.) (2,100; 40-70)—"The Heiress" (Par.). 2d wk. Good \$8,000 after first week's big \$13,500.

Lafayette (Basil) (3,000; 40-70)—"Tokyo Joe" (Col.) and "Rusty's Birthday" (Col.). Bangup \$13,000 or close. Last week, "Bagdad" (U) and "One Woman's Story" (U), solid \$15,000.

Century (20th Cent.) (3,000; 40-70)—"Live By Night" (RKO) and "Daughter of Jungle" (Rep.). Trim \$11,500. Last week, "Bride for Sale" (RKO) and "Angels Disguise" (Mono), \$13,000.

### INDIANAPOLIS

(Continued from page 8)

and "Down Memory Lane" (EL), ok \$12,000.

Loew's (Loew's) (2,427; 44-65)—"Tokyo Joe" (Col.) and "Mary Ryan, Detective" (Col.). Fair \$11,000. Last week, "Forsyte Woman" (M-G) and "Prison Warden" (Col.), stout \$14,000.

Lyrie (G-I) (1,600; 44-65)—"Abandoned" (U) and "Dalton Gang" (Indie). Sluggish \$4,000. Last week, "Master Minds" (Mono) with Art Munnery orch on stage, good \$14,500.

### SAN FRANCISCO

(Continued from page 8)

(20th) and "Wolf Hunters" (Mono), \$17,500.

Warfield (Loew's) (2,650; 60-85)—"Forsyte Woman" (M-G). Sock \$21,000. Last week, "Doctor and Girl" (M-G) and "Golden Stallion" (Rep.). 2d wk. 6 days, only \$7,500.

Paramount (Par.) (2,646; 60-85)—"Chicago Deadline" (Par.). 2d wk. Down to \$12,000. Last week, pleasing \$17,000.

St. Francis (Par.) (1,400; 60-85)—"The Heiress" (Par.). 2d wk. Torrid \$15,000. Last week, \$20,000.

Orpheum (No Coast) (2,448; 35-85)—"Tell To Judge" (Col.). Mary Ryan, Detective" (Col.). 2d wk. Only \$9,000 in 6 days. Last week, good \$15,000.

United Artists (No Coast) (1,207; 35-85)—"Julien Sings Again" (Col.). 6th wk. Okay \$7,000. Last week, \$9,400.

Stagedoor (Rosner) (370; \$120-\$2)—"Red Shoes" (EL). 20th wk. Still good \$4,200. Last week, \$4,800.

Clay (Rosner) (400; 65-85)—"Quartet" (EL). 11th wk. Good \$2,400. Last week, \$2,600.

Larkin (Rosner) (400; 85-\$120)—"Hamlet" (U). 4th wk. Nice \$2,500. Last week, \$3,200.

## Pic Pioneers Pitching For Foundation Funds

Motion Picture Pioneers kicked off its campaign this week to raise funds for an industry foundation with an appeal for contributions under the signature of Jack Cohn, exec vicepres of Columbia who heads the organization. Foundation already in operation, will help members of the MPP to find jobs or render financial assistance when warranted.

None of the contributions will be used for administrative purposes, Cohn said in a round of letters appealing for backing. Group in the org has offered to take on the chores involved in carrying on the foundation.

## Discrimination Test In St. L. Mgr.'s Arrest

St. Louis, Dec. 6

The Illinois state anti-discrimination law will be tested following the arrest last week of Vincent O'Leary, manager of the Majestic theatre, the largest film house in East St. Louis, for refusing to sell seats to 11 Negroes.

The pinch was made on a warrant signed by Ben Phillips, president of the East St. Louis Civil Rights Congress and issued by Justice of the Peace Xavier F. Bertelmann of Belleville, the county seat. Cops were on hand when the refusal was made. Conviction under the anti-discrimination statute carries a fine of from \$25 to \$50.

## New York Theatres

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NOW!  
Pinky  
RIVOLI  
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ROXY  
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## MPAA's 'Two-Way Street'

Continued from page 7

which was given preliminary approval by the Association's directors last week. Quartet consists of Arthur M. Loew, Metro; Phil Reisman, RKO; Murray Silverstone, 20th-Fox; and Joseph H. Seidelman, Universal.

Serving with them will be a prominent exhibitor, a leading domestic sales manager and a prominent advertising-publicity and public relations man. In the report of McCarthy and the foreign heads read to the MPAA board last week, George Skouras is suggested as the "prominent exhibitor," Abe Montague of Columbia as the "leading domestic sales manager," and Maurice Bergman of Universal as the pub-ad man.

### Arthur Mayer in the Key Spot?

Committee will also have one paid employee—a man familiar with both foreign pictures and domestic distribution. Among the possibilities for this post is Arthur I. Mayer. He was until very recently a partner with Joseph Burstyn in Mayer-Burstyn, one of the most successful foreign pic distrib in this country, and has had experience abroad and as an exhib major distrib here.

The rep that the six foreign countries send to the meeting in New York will also serve permanently on the advisory committee. On their return home, McCarthy's report recommends, each of these men "will act as the representative of the committee, and the association in informing other producers in his country of the service available and will keep the committee and the Association closely informed of problems and difficulties faced by himself and other producers in his country with respect to the American market."

At the U. S. session of the foreign reps, report states, "a comprehensive analysis of the services available in the new unit and through the advisory committee will be explained to the foreign members, and the whole situation covering foreign language films in the U. S. will be discussed."

MPAA committee will endeavor to help foreign producers every way short of actually selling their films for them or giving specific advice concerning their choice of a distrib here and the terms of the contract to be made with him. While an overseas producer may be provided with a list of potential distributors for his product in the U. S. and copies of sample contracts, the MPAA will go no farther than that in fear of charges by a foreign pic releasing outfit here that the majors have "ganged up" against him. As a matter of fact, the committee expects to be closely guided by lawyers in many of its actions.

### Willis and Won'ts

"It is important to stress at the outset," the McCarthy report states in this regard, "what the Association and the committee will not do. Very great emphasis will be laid on the fact that they do not promise foreign producers increased earnings in the American market. That is a business matter which will be dependent upon the efforts of the foreign producers and the quality and acceptability of his product in relation to American audiences."

One of the points the committee expects will be most helpful is that its paid exec head will accept the custody in bond of any foreign pic that a producer wants to send to this country. He will also arrange screenings here for potential distrib. It is anticipated that this will be greatly appreciated since many of the foreign producers are not in financial shape to bring their product to New York themselves. As a result, they either have difficulty getting a deal or must accept a less favorable proposition than desirable from reps of American distrib in their own countries.

Final details of the plan to impress on foreign producers that the American film industry is anxious to create a "two-way street" are slated for approval at the next meeting of the MPAA board. While the scheme when originally suggested was criticized as impractical, there has been more ready acceptance with the realization that it is not entirely altruistic by any means.

Report winds up by making this point. It states: "The committee is extremely enthusiastic about the public relations possibilities of this

proposal with respect to foreign producers and their governments. It is recognized that the great majority of restrictions aimed at American films in countries with film-producing industries stem from the local producers. It is believed that through the services described above and the small expenses involved, great preventive results will be accomplished in important foreign markets. In this connection if the foregoing proposal or some modification of it is accepted, the committee recommends that in addition to our own release on this subject, our own Government should inform our embassies of this unit so that the information can also be officially conveyed on the governments in these countries."

## Okl. Exhibs Defer Meet

Oklahoma City, Dec. 6

Annual convention of the Theatre Owners of Oklahoma originally set for December has been moved back until next spring.

Postponement was jointly attributed to closeness of the TOA directors' meet in New York last month, as well as inability to secure certain nationally known speakers before March.

## No Outsiders

Hollywood, Dec. 6

Motion Picture Industry Council meeting here last week to prepare its delegates for the all-industry public relations session in Washington next week made it definitely clear that it would go for no one from outside the industry being brought in to head the program nor does it want to see a p. r. "czar" appointed from within the industry itself.

MPIC delegates were instructed to plug for a plan by which a rep of each of the nine groups participating in the public relations setup would serve as head of the organization for six months. Similar rotation plan is used by the MPIC itself among the groups which make up its membership.

## Stiefel Buys Grid Yarn

Hollywood, Dec. 6

Sam Stiefel has bought "Beau Dore" from Thomas Mitchell, a story about the heartbreak of an all-American grid star when his playing days are over.

Mitchell will co-star when he finishes in road tour of "Death of a Salesman." Edward Ludwig will direct.

## \$600,000 P.R. Budget

Continued from page 1

to Harmon's plan of discussing the budget first.

It is also understood that Harmon has in mind a plan he will suggest for the method of raising the coin. It calls for exhibs to add a small percentage to the amount of film rental they pay, with the distributors matching the exhib contribution. Industries fear that tackling the budget problem first may possibly endanger the entire program.

One of the things that made the project attractive to the group which attended the Chi sessions was Depinet's repeated assertions that "we must crawl before we walk and walk before we run." It is feared that the Washington bidders—particularly the exhib groups—may figure it a pretty fast pace.

### Budget First?

The question whether to bring up the budget first and then tailor the program to fit it, or vice versa has been under discussion since before the Chi sessions. Eric Johnston, MPAA prez, is said to be opposed to talking budget first and his opposition may result in a switch in the agenda as planned by Harmon.

The \$600,000 is seen by Harmon as needed to set up an organiza-

tion that would reach down into every exchange center. The p. r. agency would have at least a part-time employee in each of the 31 keys.

Coin would be used further under Harmon's plan for bringing up to date the mailing lists of theatres and of the industry's 235,000 employees, who would be used as a first line of battle in the p. r. campaign. Harmon is also understood to see a need for some surveys on the business.

Indications of exhib fear of any large-scale program has already been given at various conventions of Allied and Theatre Owners of America groups. Further indication of the same feeling among another of the nine organizations that will be represented in Washington was given at the meeting of the Motion Picture Industry Council in Hollywood last week.

### Ex-Child Star Held

Chicago, Dec. 6

Jackie Moran, 28, former child film player, pleaded guilty in Chi Federal district court last week to charges of stealing an automobile last summer.

Judge Michael Igne reserved sentence until Jan. 5 to study background of the case.



MONTY WOOLLEY

"The Man Who Came To Dinner"

My dear Hoofers, Hamlets, Scribblers and Tycoons:

I flatter myself that you know I am a man of taste.

Further, I flatter you by thinking that some of your best friends are quite like me. If so, then telling you what I would like for Christmas will simplify your problem of what to get them.

But even if they are not like me -- if your friends are gross fellows -- even louts and oafs -- it will still be seemly to present them with the one gift I myself would welcome. For no man can sink so low that his sense of appreciation is dulled to this classic American contribution to good living!

I speak of Old Crow bourbon: a Christmas gift made up of one or more bottles of that bottled-in-bond Kentucky nectar. Here indeed is a truly great American whiskey! Daniel Webster is reported to have said that it is "the finest whiskey in the world." I, having been virtually weaned on Old Crow, certainly have no reason to dispute the reasoned conclusion of so eminent a statesman. Of course, I make periodic quality checkups on all whiskeys and I do not hesitate to say that today, as in the past, none surpasses Old Crow.

Let this letter be a prod to tickle your memory, so that Old Crow will tickle your palate and those of your friends. Then, on December 25th, when I dedicate that area between my mustache and beard to toasting the holiday season, I will know that you, too, and your good friends, will be enjoying this traditionally pleasant chore -- with a carol on your lips and Old Crow in your glasses.

Sincerely,

Monty Woolley

Monty Woolley



For your best friends - including yourself - Old Crow for Christmas



# Nat'l Spot Radio Up Despite General Lull; Heavy Campaigns Due to Roll

Although network billings are witnessing a decline and local station business is off due to a 5% decline in retail and department store activity, national spot radio is up. Reason is that spot has been taking steps to overcome criticisms leveled at it.

Chief disadvantages of spot, according to its critics, are that it is less glamorous and economical, harder to buy and supervise than network radio. It is these beefs which station reps are trying to overcome. And the fact that they are succeeding is seen in better sales figures.

Big spot campaigns have just been launched by the anti-histamine drugs, which may total several million dollars. On Jan. 1, Procter & Gamble will launch a drive for Prell shampoo, to counter Colgate's successful spot pitch for Halo. Automobile manufacturers are also spending heavily in the selective field. Sole real problem spot faces at present, according to station reps, is the lack of agencies to cream programs. But they explain that there are still plenty of locally-produced news, women's participation, hillbilly and disk jockey stanzas which can do an effective selling job for spot users.

Objection that spot radio is harder to supervise is being met by many bankrollers adding traveling supervisors, who tour the country checking on the handling of their commercials by announcers, audio quality of their platters, scheduling of spots, etc. In addition, the itinerant supervisors visit stations, retailers, dealers and consumers to learn their problems on the particular spot campaigns and effect of copy on sales. Turning a

(Continued on page 38)

## ABC Using ABC To Sell Shows

Unusual commercial pitch of a web asking for sponsors via its own airwaves is being made by ABC on its "Chandu the Magician" co-op. Since the stanza started in mid-October, one commercial has been devoted each night to telling prospective clients that the program is available for sponsorship and that further details can be obtained from local ABC outlets.

As yet the web has no concrete reports on the pitch's pull. Only a half-dozen backers have been picked up by local stations, the net explaining that this is due to the program's upcoming time shift. On Dec. 17 it will move to the 7:30 p.m. slot.

While this is the first time that the network has skedded program-selling commercials, its local stations in the past have cut in on co-op shows to point up their availability. Feeling is that using radio to sell radio also implies a plug for the medium as a whole.

ABC is launching, on Dec. 15, a cross-the-board co-op with Ted Malone in the 11:15-11:30 p.m. EST slot (10:15-10:30 p.m. in other time zones).

## ABC GETS WHODUNIT YEN FOR DAYTIME

Cross-the-board daytime whodunit series will be launched by ABC on Jan. 2, probably in the 3:30-4 p.m. slot. Unusual departure from the soapers and audience-participationers, which are traditional femme fare will present half-hour mysteries, each complete in itself.

Series will star "Hannibal Cobb," detective of Look mag's Photocolor feature. It has been packaged by ABC in conjunction with Mildred Fenton (sister of Look's Fleur Fenton Cowles) and the William Morris office. "Photocolor" was also used as the springboard for an ABC-TV package.

Idea is to cash in on the promotional values of a magazine tie-up, as ABC has done with its "Modern Romances" and "My True Story," both of which are linked to publications. These shows similarly dramatize complete stories in 30 minutes.

## AND STILL THEY FOLD —CLEVE. FM'ER LATEST

Cleveland, Dec. 6. One of this city's three FM stations has gone off the air because of financial troubles.

WLAL, which employed 12 persons including Lloyd Chatterton, manager, has received FCC permission to shut down. Daniel Sherby, president of the Zone Cab Co. and secretary-treasurer of the United Garage & Service Co., the holding unit which controlled the station, declared that operators had "come to a definite conclusion that an FM station, by itself, in this area is not economically feasible."

Cleveland has two other FM's, WCUO, a CIO station, and WEWS, the Scripps-Howard television unit. WLAL, located in suburban Lakewood, was built at a cost of \$75,000 approximately 18 months ago.

## Radio Still Live 'Un to Coasters, 12 More Want In

Hollywood, Dec. 6

Radio is a long ways from giving up the ghost to television. In the opinion of a dozen or more businessmen eager to hang out their call letters along these K frequencies. Now before the FCC are applications from 12 partnerships and corporations, petitioning for CP's in the 800-900 kilocycle range.

Applicants and the localities in which they would operate are: John Martin and D. V. O'Brien, Beverly Hills; Orange County Broadcasters, Santa Ana; William Odensky, East Los Angeles; Leland Holzer, Long Beach; Airtone Co., Santa Ana; South Bay Broadcasting Co., Hermosa Beach; Public Service Broadcasters, Riverside; Krouser & Kreaner, Oxnard; Isadore Gralla, Los Angeles; Beverly Hills Broadcasters; Walter and Frank Muller, Inglewood; J. Bruce Taylor, Long Beach.

Radio's growth in the southern California area is cited by a recent survey of the Don Lee network. In 1945 there were 18 stations in the L.A. area and 42 throughout the rest of the state. This year to date there are 43 AM, FM and TV stations in the L.A. area and 150 for the rest of the state.

## FCC Asks Supreme Court To Nix Georgia's 155G Rap vs. Atlanta's WGST

Washington, Dec. 6

The Supreme Court will hear arguments this week on the appeal of WGST, Atlanta, to a Georgia ruling holding the station liable for breach of a contract held illegal by the FCC.

FCC will appear in support of the station.

Washington, Dec. 6. The FCC last week asked the Supreme Court to throw out a Georgia Court of Appeals decision which would require WGST, Atlanta, to pay \$155,000 damages because the commission compelled it to abrogate a management contract. Commission contended the state court has no right to substitute its own judgment for that of the federal agency in exercising its radio licensing functions.

Commission arguments were set forth in a brief filed with the high tribunal, which will soon hear the appeal of WGST, operated by the University Regents for the Georgia School of Technology, against the state court's ruling. FCC is appearing in support of the station as friend of the court.

Case arose as a result of the refusal of the commission to renew the station's license unless it rid itself of a management contract in

(Continued on page 38)

## The Wednesday Story (Nov. 30 Hoopers)

CBS

P.M.		
8:00—Chameleon	.....	13.8
8:30—Dr. Christian	....	12.0
9:00—Groucho Marx	....	10.8
9:30—Bing Crosby	....	10.3
10:00—Burns & Allen	....	11.2

NBC

8:00—This Is Your Life	9.3
8:30—Gildersleeves	13.0
9:00—Break the Bank	11.7
9:30—Mr. D.A.	13.2
10:00—Big Story	11.4

## De Soto Gainer As Groucho Hits Top 10

The manner in which Groucho Marx has gagged his way into the No. 7 Hooper spot in the newest (Nov. 30) ratings in his comparatively brief career as emcee of the "You Bet Your Life" show is occasioning no little comment in the trade. The program is one of the few among the newcomers to crash the perennials that belong to the charmed Top 10 circle.

Oddly enough, the Marx ascendancy comes at a time when the sponsor, Elgin-American, is giving up the show because of post-season budgetary cutbacks, with DeSoto-Plymouth becoming the beneficiary of the rating advance.

Slotted back-to-back with Bing Crosby and Burns & Allen in CBS' Wednesday night lineup, actually the Marx show, which is packaged by John Guedel, is a considerably cheaper item than the \$30,000 Crosby stanza or the \$12,000 B&A program.

"You Bet Your Life" has a current 16.6 rating, nosing out such steady Top 10 items as Bob Hope and Edgar Bergen, both of which have a 16.4.

## NBC Economy Hits Heath, Irene Kuhn

NBC's economy wave has hit the web's Department of Information, with Horton Heath, director of the department, and Irene Kuhn, assistant director, exiting the organization. However, the department will continue to function, with Anita Barnard taking over the directorial reins with a staff of six.

Miss Kuhn, who has been with NBC for the past 10 years, leaves Dec. 15 for an extended stay in Spain with her daughter, novelist Rene Kuhn, who is currently working in the U. S. Embassy in England.

Heath has been with NBC for the past eight years, and prior to that was associated with Radio Corp. of America.

Meanwhile, NBC's new proxy, Joe McConnell, summoned the entire network staff at Radio City headquarters into Studio 8-H last Thursday (2) for his initial shake-down talk. He assured them there would be no drastic staff curtailments or cause for alarm and that if in the current reorganizational process, things were still at sixes-and-sevens in determining "who reports to who," the pattern would soon resolve itself.

## Bob Hawk

elaborates on

## Radio's Fabulous Invalid

...

an interesting byline feature in the

44th Anniversary Number

of

VARIETY

# Cedric Adams, 1-Man Radio Industry, Adds 5 Web Shows to Colossal Sked

Minneapolis, Dec. 6

## RADIO GUILD, CBS NEAR SETTLEMENT

Settlement of CBS' dispute with the Radio Guild (CIO) appears likely this week. Management and the union have been conducting negotiations on a bargaining unit and if both sides agree, as appears probable, a consent election will be held under National Labor Relations Board auspices.

The web's contract with the RG expired Nov. 30. Meanwhile the union has been conducting a campaign to inform agencies and sponsors of the situation. First agency approached was Young & Rubicam and, according to the union, a delegation of CBS white collarites was "received cordially." The union said that Y&R "showed considerable concern and interest in the extent of our activity inside, as well as outside CBS with respect to persuading CBS to bargain with our union."

## NAB Doesn't Aid Smaller Stations Sez WNLK; Quits

Norwalk, Dec. 6

Calling the National Assn. of Broadcasters "the voice of the big networks," Dr. Benjamin Ginsburg, president-g.m. of WNLK, has withdrawn the station from NAB membership.

In a letter to Justin Miller, NAB president, Ginsburg declared he had come to the conclusion that small stations don't get their money's worth from the association and criticized particularly the NAB stand in the Lorain, O., press-radio fight.

"While the American Newspaper Publishers Assn. is backing the Lorain Journal in its fight to continue unfair trade practices against station WEOL," Ginsburg wrote Miller, "the NAB has not seen fit to support the radio station."

WNLK has had a hard time so-

(Continued on page 40)

## KLZ Gabber Denied Right To Air Graft Hearings; Station Editorializes

Denver, Dec. 6

Sheldon Peterson, KLZ news and special events director, started something last week when he petitioned the Denver City Council to broadcast a hearing involving charges which had been brought against one of the Denver councilmen, Herbert C. Dolph, Sr., accused of taking a \$500 "gift" in connection with a liquor license.

Six of the seven council members voted to deny broadcast rights to both KLZ and another Denver station, KMYR, after questioning Peterson on "whether the entire proceedings will be broadcast or portions deleted."

Peterson said that time limitations would prevent airing of the entire hearing and explained that the intent was to present "highlights of the testimony, omitting technical, legal arguments." Peterson stated that every effort would be made to be impartial and to give both sides of the discussion.

Shortly after the Council voted to refuse KLZ the right to broadcast, Peterson took to the air on a KLZ "Voice of the News" broadcast to editorialize for the first time in the Denver station's long history.

In view of the action taken by your city council this morning," Peterson told KLZ listeners, "we can draw but one conclusion. The majority of the City Council does not want you to hear the proceedings of the Dolph trial exactly as they occur and in the actual voices of the participants."

All three major wire services, AP, UP, and INS, carried the story and the Denver Post spotted the yarn on page one of its city edition.

Cedric Adams, who hasn't enough to do with 17 local radio shows, one road show, seven newspaper columns and many personal appearances a week, will add five CBS national shows to his schedule Jan. 3.

Adams will do five-minute spot between Art Linkletter and Garry Moore shows, heard here at 2:55 p.m. five days a week. Spot will be bridged from Linkletter stanza with no station break. Sponsor will be Pillsbury Mills, plugging pancake mix.

Spot will consist of column type of material delivered with piano background, devoted to reminiscences, oddities, random thoughts and a few laughs, stuff at which Adams has become expert especially in columnizing. No poetry nor philosophy will intrude, he said. Pitch will be slanted at housewives. Material will be written by Adams, and week's product transcribed here on Mondays for CBS relay out of New York.

Initial series runs until May but contract is for four years, with options. Linkletter show switches from NBC to CBS at the same time, and both will go out over 172 stations.

Move into the national field was seen, as presaging eventual lightning of local load, which has made Adams' busiest newspaperman-broadcaster in these parts, as well as one of the best-heeled. Good section of WCCO's operations here are geared to Adams' requirements.

Station, for instance, provides him with dream office equipped with glass desk suspended from

(Continued on page 38)

## Mickelson Into CBS Home Spot

Sig Mickelson, program manager of WCCO, the CBS 6 & 0 station in Minneapolis, is being brought into the web's New York headquarters to take over the administrative functions of Lyman Bryson in the public affairs division, effective Jan. 15. Bryson has notified the web that he wants to retire as an administrator and confine himself to broadcasting, writing and teaching. He'll sign a new contract, effective as of Feb. 1 as a strictly radio-television broadcaster.

Mickelson will assume the title of director of the division of instruction. Bryson, along with Ed Murrow, also held the title of counselor of public affairs (non-administrative). Murrow will henceforth assume the counselorship alone.

Mickelson was a former instructor at the U. of Minnesota, U. of Kansas and Louisiana State.

## Maloney Into WCCO Spot

Minneapolis, Dec. 6

Wiley (Mickey) Maloney has been appointed director of news and special events for WCCO by Wendell B. Campbell, station manager.

Veteran newspaperman, he left United Press several years ago to join public relations department of Pillsbury Mills. His new duties were headed up by Sig Mickelson as director of public affairs and production for the station.

Maloney makes move Dec. 15. Month later Mickelson leaves to head CBS department of talks and discussions in N. Y., succeeding Lyman Bryson.

## ANYBODY WANNA BUY PIECE OF 'STOP MUSIC'?

ABC still hasn't been able to find a backer for the segment of "Stop the Music" which P. Lord (Old Gold) will drop at the end of the month. Ciggie outfit will continue to hold the final segment and half of the TV stanza.

One of the difficulties faced is that several willing bankrollers are competitive to present sponsors. Anti-histamines, which want to get on, are competitive with Smith Bros. cough drops and watch manufacturers have been nixed by Speidel watchbands.

# RICHARDS WOOS CHURCH DEAL?

## Advertising Makes the Grade

Washington, Dec. 6

Considerable significance is being attached to the fact that for the first time in history the Washington Administration has been alerted to the role that advertising is playing in the nation's economic pattern.

In a move without precedence in D.C. annals, the Secretary of Commerce is appointing an advisory committee on advertising, which will be comprised of representatives of radio, television, newspapers, magazines and other ad media.

Groundwork will be laid at a meeting called for this Friday (9) in Washington, when the Cabinet member will sit down with key ad men to outline procedural.

The recent TV report issued by the Dept. of Commerce, one of the most exhaustive studies of its kind, gave initial evidence of the Government's attitude toward advertising as a power toward shaping national patterns.

## COULD STILL HAVE STATION VOICE

Although confirmation is lacking, there are reports that G. A. Richards is negotiating a deal for the Catholic hierarchy to take over at least two of his three lucrative station operations. Package, it's reported, would include WGAR, Cleveland, and WJR, Detroit, but would not include KMPC, Hollywood—the station where Richards' claimed biased infractions landed him in the FCC hot seat.

Just what branch or branches of the Catholic church would be involved in the deal isn't known. But the maneuver would not only serve to take Richards off the FCC' hook, but would, in effect, permit him to have his kilocycle cake and eat it, too.

As far as the Catholic church is concerned, it would be a tax-free operation. Richards could get a good price with payment for the stations coming out of income. But further, in view of Richards' pro-Catholic connections, it would put him in the enviable spot of continuing to have an advisory say in the stations' policies.

The groundwork for a Diocesan move-in had been laid years ago. The late Supreme Court Justice Frank Murphy was always in the Richards camp. It's recalled, too, how the Richards midwest stations have been linked to the initial incalculable of Father Coughlin and the influence he wielded over American listeners.

Should Richards and the Catholic church get together on a deal it would leave the FCC completely boxed. For obvious reasons the Commission wouldn't run counter to the Catholic hierarchy's wishes, but at the same time it would be countenancing a deal where Richards' voice, it's felt certain, would continue to assert itself.

There is precedence, of course, for the Catholic church sphere of influence in broadcasting, such as Gonzales College's Seattle enterprise and Loyola U.'s operation of WWL, the CBS 50,000-watt station in New Orleans.

Sources close to Richards in Cleveland, Detroit and Washington while disclaiming knowledge of any reported deal, nonetheless asserted that any such hush-hush maneuvering wouldn't particularly come as any surprise to them.

Negotiations for NBC to acquire Richards' KMPC operation on the Coast collapsed last week.

## Phil Harris Can Have Post-Benny Spot on CBS, If He'll Shake Rexall

### Pretty Politics

Week's radio poster revolved around Gov. Chester A. Bowles' appointment of his ex-agency partner William Benton (Benton & Bowles) to the Senate.

What the trade is now asking is: Young doing for Rubian or Ruthrauff for Ryan?

Any time Phil Harris wants Sunday night 7:30 on CBS, following Benny as he did on NBC before the latter, pledged allegiance to Bill Paley, the time is his for the asking. But only if Harris is willing to forsake his Rexall sponsorship and move in with Charles Luckman's Lever Bros.

At the moment the post-Benny period is occupied by the Lever-sponsored Aaron 'n' Andy, who are slugging it out on the Hooper front in competition with Harris. By virtue of the fact that both have 7:30 segments, it appears to be hurting both shows with A & A having a two-point rating advantage and nobody's particularly happy over the situation. In view of the Lever expansion, with new products on the market, Luckman wouldn't mind taking on Harris and would even agree to shifting A & A into another time period.

Harris put himself on record last season that the competition with A & A was far from healthy and shouldn't continue. Lately, it's understood, it's his feeling that, far from being a shirttail to the Benny stanza, the show's progressed to a point where he could pass the A & A Hooper mark.

The fact remains that the key to the shift lies with Harris himself. As long as he goes along with Rexall, he's committed to NBC, since Niles Trammell and Rexall pray Justin Dart have an agreement. But in view of Rexall's financial nosedive, there seems to be some question as to the permanency of the Harris sponsorship deal.

## Allen Wants To Get Goin'

From all indications, Fred Allen is rearing up and is a rarin' to go. Although Allen has signed up as an NBC exclusive, he's not scheduled to fulfill his NBC commitment until next season, preferring to take it easy during the '49-'50 semester.

However, Allen is now planning a trip to Coast some time in January, with reports that he's already set up a schedule for a series of guest performances covering a two or three week span.

The intriguing aspect of Allen's projected guest series, however, is how NBC will react to the comic's proposed agenda, in view of the NBC exclusivity angle.

While it's all very well for Allen to give Bob Hope the guest hypo treatment since Hope's an NBC baby, he's also planning to reunite with Benny on the latter's show. Only Benny is now Bill Paley's property on CBS and the relations between the two wags at the moment are anything but cordial. Similarly, Allen it's understood is down for a "Suspense" show. That, too is strictly a CBS property.

## Sarnoff the Subject, But Paley the Hero in Newsweek's Profile

Newsweek mag's exhaustive appraisal of David Sarnoff and his Radio Corp. of America dynasty has excited considerable comment on radio-TV circles the past week. For the most part it reads as though the story had been planted by CBS, for the hero of the piece far from being Sarnoff, is Columbia's own Bill Paley.

Newsweek's critical breakdown sheds new light on three major fronts—namely broadcasting, recordings, LP vs. 45 rpm, and color television. CBS has moved in to seriously tangle Sarnoff's hold on the vast communications picture.

## Cooling Off Process for Watch & Band Sponsors; Casualty List High Lately

The networks are going through a cooling off process in regard to program sponsorships by watch companies and auxiliary watch band units. Too much uncertainty, too seasonal a biz and too many cancellations, runs the complaint of the wags. Even the fact that Helbro's Watch Co., which is cancelling out of "Quick As a Flash" on Mutual, is shopping around for a new show isn't creating the usual excitement that pervades a web's sales department when a prospective client rears his head. With NBC pitching up Dick Powell's "Richard Diamond" to Helbro's, CBS is going through the motion of offering one of its own crime sagas. But the "seasonal" aspect of such bankrolling doesn't hold any too great allure.

The casualty list among the watch and band companies has been particularly unusual in recent weeks. Longines-Wittnauer is dropping a full 60 minutes of Sunday afternoon programming on Columbia, now that the holiday buying season is in the home stretch, although in this instance CBS did have the benefit—and billings—of a full year of sponsorship.

Green Watch is dropping out of "Hollywood Calling" when the 13-week cycle expires next month. Speedel band makers is calling it quits on the highly-regarded Ed Wynn video stanza, contenting itself with joint sponsorship of "Stop the Music" Elgin, longtime spender on CBS for Thanksgiving and Christmas top-budgeted "specials" is now out of the sponsorship picture completely.

Bulova alone continues to pour heavily and steadily into its spot announcements, reaping the benefits of the cream time-breaks both on radio and tele.

### Fred Heywood to Balto

Fred S. Heywood, news and special events director of WJZ and WNET, NBC's key N.Y. radio and television outlets, has resigned to join WBAL and WBAL-TV, Baltimore, as publicity-promotion manager.

Jay J. Heitin, until now program chief of WHYN, Holyoke, Mass., succeeds Heywood.

## Luckman To Leave 3 Top V.P.'s Behind

With Charles Luckman moving his Lever Bros. operation, lock stock and barrel, out of Cambridge, Mass., to New York, this week, the administrative overhaul will be even more drastic than was originally imagined. For example, not one of the three top Lever veepees—Bob Elder, Alex Stewart or Edward McIntyre—will be brought to the Manhattan scene of operation, but are exiting the company.

Only one brand man (Rinco) in the entire advertising setup will make the switch. He's David Kerner, Jim Barnett, the advertising veepee, inherited by Levers at the time of the Pepsiquest acquisition, will also move in, but otherwise the

(Continued on page 38)

## Burrows' 4-Way Spread for '50

The new year shapes up as a hectic one for Abe Burrows under his exclusive CBS contract. In addition to his half-hour TV show now in preparation, his participation in the Crusley-sponsored "This Is Show Business" and his upcoming commentary on TV wrestling (see separate story). Burrows will participate in a half-hour weekly "conversation piece" with a panel of experts.

Latter is being designed for a late evening radio showcase with Lyman Bryson and Virginia Peterson, the book critic, joining with Bryson in a kickaround of various facets of the English language, its slang usages, etc. Show will be titled "We Take Your Word."

### Churchill to B & B

John Churchill, who exited Broadcast Measurement Bureau several months ago, being one of BMB's early "casualties" in the organization's administrative upheaval, is joining Benton & Bowles agency in the media department.

Churchill, prior to his BMB regime, was for years identified with the CBS research division.

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## Hooper Has New Measuring Method; Slams Nielsen's 'Inadequate' Survey

In another bid to steal a march on A. C. Nielsen, C. E. Hooper last week announced a new method of measuring an airer's effectiveness—sales impact ratings. Hooper's latest is a yardstick to determine how efficient a program is in inducing listeners to buy the sponsor's wares.

The method used was to send letters to 3,114 families with questionnaires on their economic status and asking them to fill in diaries of a week's dialing. This was followed by another letter apparently mailed by another organization, asking for a record of the week's purchases. In this way it becomes possible to learn, for instance, the proportion of Jack Benny listeners who buy Lucky Strikes as compared with the non-listeners who smoke Luckies. The resulting proportion is Benny's "sales impact rating."

To make for statistical accuracy, the letters were distributed geographically across the country. The two samples (listeners and non-listeners to a particular program) were pared down so they were approximately equal in composition for geographical area, community sizes and economic status. This means that both groups had about the same exposure to other advertising media—merchandising promotion and other sales factors.

A typical report on a soap opera was announced by Hooper. This showed that the listener had more than twice the audience on farms than it did in large cities and more of a pull in lower income groups. It also revealed that while 30.2% of non-listeners used the product advertised, 41.6% of its listeners used the product, giving it an impact of 38%.

### Geographical Area Data

The data is also broken down into geographical areas, community size and income levels. These showed a very high impact rating in the mountain-Pacific area among farm listeners and in higher income groups.

Hooper also took a blast at Nielsen last week in his fifth letter attacking the opposing audience measurement service. He charges that Nielsen's New York City TV ratings are based on 120 homes. Because of the small size of the sample, Hooper claims, in 94% of the cases of a program rated 10.0 the true rating can range between 4.8 and 15.2 and in the remaining 6% of the cases the actual rating may be even more off.

To offer anything so inadequate to intelligent advertising and broadcasting people is nothing short of an affront," Hooper declares. "Better you should guess."

## ABC, MUTUAL SET LONGHAIR STANZAS

ABC and Mutual are going in for a longhair fling. ABC is standing in Karl Krueger, former conductor of the Detroit Symphony, for a Monday evening series with the American Arts Orchestra. Programs would range from chamber groups to recitals of 35 musicians and will probably be scheduled in the 10-11 p.m. slot starting Feb. 6.

MBS will air the Los Angeles Philharmonic Orchestra on Sunday from 3:30 to 5:30 p.m., starting Jan. 7. Programs will be slanted in counter-balance and will include a quiz intermission feature. Alfred Wallenstein will conduct. On Wednesday starting Jan. 11, the web will air the Oklahoma Symphony from 10:30 to 11 p.m. with Victor Allershausen conducting.

## Gabbers' Shamrock Pitch

Houston Tex. Dec. 6

Walter Winchell, Broadway columnist-commentator and treasurer of the Damon Runyon Memorial Fund for Cancer Research is the latest to join other national figures in the Shamrock Charity Bowl football game to be held here Dec. 17 according to the game sponsor Glenn McCarthy.

Winchell and Jimmy Fidler will originate their Sunday broadcasts through local affiliates.

## NBC's Xmas Day Spread

NBC will celebrate Christmas Day with an hour-long pickup from the Vatican in Rome celebrating the opening of the Catholic Holy Year. Event will be marked by Pope Pius XII knocking on the door of St. Peter's Cathedral and singing by the Sistine Choir of the Oratorio of the Nativity. Show will be slotted in the 2 to 3 p.m. slot, with "NBC Theatre," which usually occupies that time, not taking the air that week.

From noon to 12:30 p.m. Christmas Day, NBC has planned a special entertainment show featuring its family performers at home with their children. Scheduled to be heard are Phil Harris and Alice Faye and the families of Robert Young, Gordon McRae and Frank Sinatra.

## WMGM (N.Y.) In Talent Grab

Disk jockey hype is being given WMGM, Loew's owned indie in N. Y., with the addition of Ted Brown, being taken away from WNEW. Hal Tunis, now at WVNJ, Newark, and Ken Roberts, freelancer, who anchors "Candid Camera" on CBS-TV and other web sites.

WMGM program director Raymond Katz is handling negotiations for the new platter spinners. Brown, who is slated to do a 7-8:30 a.m. cross-the-board stint, will compete with WNEW's Gene Rayburn and Dee Finch. Roberts and Tunis will get afternoon assignments. Tunis, a former English teacher in Philadelphia high schools, has been clicking at the New Jersey station with a direct-by-telephone sales pitch. Parting of Roberts will reunite him with Ted Husing, whom he assisted in the late Twenties.

The station's jockey stable will include Husing, who does two daily sessions six days a week. Jack Eigen, from the Copacabana, Bea Kalms, who originates from Hutton's restaurant, and Leonard Feather, who specializes in progressive jazz.

Katz's program-hype includes the six transcribed series of MGM Radio Attractions, which feature Metro stars, such as Lionel Barrymore, Mickey Rooney, Lewis Stone, Ann Southern and other names. Indie has also built an impressive sports lineup which includes college and pro basketball from Madison Square Garden and the 69th Regiment Armory and Ivy League hoop games all bankrolled by a group of five sponsors. In addition, the outlet airs amateur and pro basketball from the Garden and N. Y. Gladiators football games.

## Competition for Gotham Negro Market in Upbeat

Competition for the Negro market in New York City is being stepped up. On Monday (5) Betty Grange, former women's editor of the World, now launched a cross-the-board series on WLIB. Stanzas heard from 9-9:30 a.m. will cover local community activities, child care, shopping news, economics and political events as they affect Negro women.

WWRL has found in the past month increased time for its "Afternoon Sing Session" conducted by Phil Gordon and the program is now 60% sold with new sponsors, including Buddie Lee Clothes, Moore Hall Jewelers, Jarman Shoes, Winston Television and Carolina Rice. Station has effected trips with three Brooklyn theatres in Negro residential areas, whereby the houses screen a 30-second WWRL trailer at every showing. Outfit has a promotional deal with the N. Y. Age, Negro weekly, and pacts with several theatres in Harlem are close to signing.

A morning stanza beamed to the Negro market may be inaugurated shortly by WWRL, competing with the WLIB aires.

## Stop the Yule Music

Cleveland, Dec. 6.

A movement to confine Christmas music to proper hours, rather than playing it to death, is spreading among stations here. Dave Baylor, WJMO manager, began the movement after complaints were voiced to the presentation of a swing version of "Silent Night" over WERE.

WSRS's Samuel R. Sague has banned playing of Christmas carols before the week of Dec. 19. Other stations are expected to issue similar rulings.

## NARBA CONFAB TO GIVE IN TO CUBA

Washington, Dec. 6

There's a belief here the American delegation to the North American Regional Broadcasting Agreement conference in Montreal will accept the latest Cuban proposals rather than operate without an international treaty and resulting chaos in the use of the airwaves.

Due to wind up imminently, the conference is faced with the choice of giving in to the third and final Cuban offer, which is strongly opposed by U. S. clear channel stations, or breaking up without a treaty. The Cuban delegation is understood to be adamant against any further concessions.

A State Dept. source said there will have to be a decision this week or the conference will fold.

Acceptance of the Cuban demands would hit chiefly NBC's 660 kc channel used by WNBC in New York, CBS's 780 kc spot of WBBM in Chicago, the 1,110 kc 50 kilowatt of WBT in Charlotte, N. C., and the 760 kc channel of WJR in Detroit.

How much interference would be caused by Cuba's use of these and other channels will depend on the power used and the employment of directional antennas.

ABC, Westinghouse, Fort Industry Co. and KPRC, Houston, were reported willing to accept Cuban demands even though their stations would be affected. Another major network was believed to be on the verge of withdrawing its opposition. Others were said to be wavering.

## 755G STATION SALES ARE GIVEN FCC NOD

Washington, Dec. 6

Three stations changed hands last week when the FCC approved transfers involving considerations totaling \$755,000. Biggest of the transactions was WCHS of Charleston, W. Va., at 5-kilowatt, which was sold by John A. Kennedy for \$650,000 to The Tierney Co., some operators of Bluebird. Kennedy is principal owner of WSAZ and WSAZ-TV in Huntington, W. Va.

Grant of transfer, which also includes three remote pickup stations, was made conditional upon the seller submitting and receiving approval of proof of performance of WCHS.

Consent to sale of a 48% interest in KRIR in Burlington, Ia., for \$60,000 giving control to the Burlington Hawk-Eye Co. was granted.

Also given approval was the sale of WDAI in Indiana, Pa., for \$45,000 by Paul and Alice Short to Thompson K. Carolyn and Charles Cassell.

## Kaiser-Frazer's Time Buy On Labor-Liberal Network

Unusual situation of an automobile manufacturer sponsoring a program on a network which includes United Automobile Workers stations, has developed with Kaiser-Frazer buying a cross-the-board spot on the labor-liberal network. Stanzas has not yet been set.

KF has signed a 52-week contract for the network using ET shows. Stations to be used are WFDR, N. Y., WJCM, Chattanooga and KPMU, L. A., all outlets backed by the International Ladies Garment Workers Union, WDET, Detroit, and WCUD, Cleveland. UAW stations, and WCFM, Washington, co-operative station Web was instituted by Morris S. Novik.

## From the Production Centres

### IN NEW YORK CITY . . .

Scripter Mort Frankel to lecture at NYU Radio-TV Workshop tomorrow (Thurs.) Earl Mullin, ABC flack, spoke on broadcasting sales and service before Pittsburgh AM-TV Club yesterday (Tues.).

Jane Hoffman joins cast of NBC's "Marriage for Two." WOR staffers to stage Xmas party for their kids Dec. 17. WVNJ marking its first anni today (Wed.) at 5 p.m. with hour-long broadcast featuring salutes from celebs. Bruce Standerman's Christmas story, "Journey of the Magi," to be aired by Canadian Broadcasting Corp. It was originally sold to Columbia Workshop, but never aired by CBS because of the show's demise. Merrill E. Joels on "Theatre Guild of the Air" (Street Scene) Sunday night (11). Two Leslie Harris at NBC—and with the same middle initial—makes it a sixth sense operation for the switchboard to identify if it's for the production dept. Leslie Harris or for the sales dept. LH.

Frank Stanton, CBS prez, to be initiated into Alpha Delta Sigma, honorary marketing fraternity, Friday (9). ABC program veepee Bud Barry lectured to Maine Broadcasting Assn. Friday (2). Bert Lind new associate producer for Ted Hudes Productions. Joan Barton to guest on WOR's "Treasury Varieties" Dec. 17. Gimbels dept. store sponsoring 21 quarter-hours and 42 spots weekly on WVNJ. Newark. ABC's sales service department gals, Mildred Morris and Elsie Schou, both got engagement rings on the same day. CBS' "Hallmark Playhouse," which usually airs adaptations of novels, to do its first original script (by Jean Holloway) Dec. 15. Cort Langley, ex-WOR researcher, resigned from BMB to form his own TV package outfit. John Karol, CBS sales, recovering from sprained ankle sustained at the Chappaqua (suburban New York) railroad station. Arnold Hartley back from four-weeks Paris-Rome trip with blueprint for expanded setup on Italian-originating broadcasts.

Eugene Francis, thespier, became father of boy, Stephen Ronald, Monday (28). Kenyon & Eckhardt's Christmas gift to editors consists of adopting two children under the Foster-Parents' Plan for War Children, second year plan has been supported in this way. Mickey Rooney appears on "Suspense" tomorrow (8), then comes to N. Y. for "Cavalcade of America" Dec. 13. WOR's Dave Driscoll to air "Nurse Your Poison" documentary on sleeping pill racket, Saturday (10). World Broadcasting has signed Les Brown orch for its library service.

"The Jewish Philosopher," heard cross-the-board over WEVD, has been renewed for the 13th consecutive year by Carnation Co. ABC's Gene Hamilton and WNYC's George Wallach now sporting beards. Girl, Christina Ray, born to the Lee Offices (CBS news ed) Tuesday (29). Bert Cowlan into "Guiding Light." Phil Cook has launched his annual "Books For Cook" drive.

### IN HOLLYWOOD . . .

Hub Robinson and Harry Ackerman holding daily skull sessions to work out a summer schedule for CBS. Jerry Devine taped his shows in advance so he and the missus can gallivant around New York and Washington. Zeke Manners also worked the tape overtime for a three-week respite in N. Y. KNX is giving its jock session with Paul Masterson an international flavor and for 75 minutes on Saturdays he'll spin recordings of the hottest faves in the world's amusement centers. Harry Stewart taking time out from his direction of "Lassie" to make some Christmas records in Swedish dialect. For many years he was Yogi Yorgesson on the Al Pearce show. Nat Wolff lost his father last week. Jack Benny tapes his Dec. 18 broadcast as he and his troupe can do a benefit in Houston at the Shamrock Bowl. Brewster Morgan around to start off the new "Firehouse Theatre" series for Procter & Gamble. Jack Little moved over to Don Lee news bureau on Armed Forces Radio Service. Ronald Colman will be narrator on L.A.'s annual Christmas broadcast to the nation over NBC.

ABC's Richard Moore appointed member of L. A. Chamber of Commerce television committee, which is dedicated to making City of Angels the nation's TV capital. Mike Kimball, who sports title of KNX sports editor, will be "Rose Bowl Reporter" on four-week buildup of New Year's day game (as if it needs it or have you tried to buy a pair on the 30). Bob Carlson named Coast rep of Advertising Council.

Poor Bob Hope. Two more gushers were brought in on his Texas field. A few more million to worry about.

### IN CHICAGO . . .

Magnavox Co. is going all out to promote its add-a-television feature offered in their radio-phono units in time for the Christmas sales rush.

Marjorie Retake, WBBM continuity staffer, engaged to Wayne F. Gibbs, Jr., of Richmond, Va. Matt Scrymgeour, of the Federal Reserve System, Washington, will give 15-min. talk on general economic conditions in the country Dec. 9 over WIND. WBBM newscaster Julian Bentley, is aired at a new time, 3:15 to 3:30 p.m. (CST) Mon through Fri. George Mitchell, III, state finance director, guested on WBBM's "Know Your State" Dec. 4. Dr. Herman N. Runden, city's Board of Health presy, came up with some fast "baby talk" Fri. (2) over WGN's "Coffee With the Kelseys" morning show. Moulton and Sylvia Kelsey expect a baby in March. Don Geta, promotion manager for WGN to hospital for checkup. WBBM's half-hour "Melody Time," Tues. 9:30 p.m. now produced by Jerry Dee. Cy Howard, creator of "My Friend Irma," in town to confer with P. K. Wrigley over new sponsorship of "Life With Luigi," which he also produces. Visitors to Mutual Central Division offices last week were Frank White, president of MRS, and William Fineschreiber, VP in charge of programs.

Guesting on Sunday's "Crime Does Not Pay" program over WGN was John C. Frenedagust, Chi's police commissioner. WLS' 13th Christmas show for the Chi Municipal T. R. Sanitarium scheduled for Dec. 16. Jack Holden will emcee. Joe Boland, former Notre Dame coach and player, will broadcast a 30-game basketball sked from Chi Stadium over WCFI. WBBM's Cliff Johnson and family aired Mon. through Sat. 7:30 to 8 a.m. on "Pick-Up Time," auctioned their album of hymns and narrations last Nov. 28. \$150 proceeds went to Community Fund.

### IN WASHINGTON . . .

Gene Klavan, new humorist-disk jockey on WTOP-CBS, clicking so well on his "Capital Punishment" 12:30-2 a.m. airtel, that station is promoting him as local successor to Arthur Godfrey, an alum of WTOP. Klavan will pa. on Capitol theatre stage week beginning Dec. 17. Bjorn Bjornson, NBC news correspondent for past eight years, has switched to WTOP-CBS where he fills the 5:25-7:30 news slot. Bryson Kash, special events director for ABC here, to Key West to cover the Presidential vacation for the web. Dean Luce, WMAL-ABC announcer, is narrating a series of training films for the Navy. Horace Heidt's national finals airtel, "Breaking Through to Stardom," plus a three-hour vaude sked, skedded for Uline's Arma Dec. 18, for benefit of Junior Chamber of Commerce Youth Welfare Fund. Art Lamb, ex of local station WINX, has switched to WTTG-DuMont, succeeding Clarke Thornton, who moves to WCUM, Cumberland, Md., where he has taken up duties as program director. Lamb will double as announcer and news and special events commentator for the TV station. Eddie Gallaher, WTOP-CBS disk jockey, breaking into video this week via two guest spots on WMAL-ABC TV.

# 'BARGAIN BASEMENT' RADIO

## CBS' 10 Out of 10 on the Nielsens

The "CBS Story" on rating program dominance hit its apex last week, when the newest Nielsen covering the Oct. 23-29 period revealed that all 10 top-rated shows were in the Bill Paley camp. Further, only one NBC program—Bob Hope—was in the first 15 running.

Here's the scorecard

Cur'l Rank	Prev. Rank	Program	—Current— Homes (000)	Rating— Homes %	Points Change
1	1	Lux Radio Theatre (CBS)	10,684	27.2	+1.1
2	3	Talent Scouts (CBS)	8,838	22.3	+2.8
3	2	Jack Benny (CBS)	8,445	21.5	+1.5
4	4	My Friend Irma (CBS)	7,503	19.1	+0.3
5	5	Edgar Bergen (CBS)	6,835	17.4	+0.9
6	14	Mr. Keen (CBS)	6,717	17.1	+2.9
7	9	Inner Sanctum (CBS)	6,560	16.7	+1.0
8	6	Amos 'n' Andy (CBS)	6,442	16.4	+0.6
9	7	Mystery Theatre (CBS)	6,246	15.9	+0.5
10	33	Dr. Christian (CBS)	6,167	15.7	+3.8
11	10	Bob Hope (NBC)	6,089	15.5	+1
12	21	Crime Photograph (CBS)	5,971	15.2	+1.7
13	13	Mr. & Mrs. North (CBS)	5,853	14.9	+0.6
14	22	Suspense (CBS)	5,853	14.9	+1.4
15	16	FBI Peace & War (CBS)	5,853	14.9	+1.0
16	39	Truth or Consequences (NBC)	5,853	14.9	+3.4
17	8	Fibber & Molly (NBC)	5,814	14.8	+1.1
18	17	Mr. Chameleon (CBS)	5,378	14.2	+0.3
19	36	Theatre Guild Air (NBC)	5,378	14.2	+2.4
20	42	This Your FBI (NBC)	5,460	13.9	+2.8

## 'TV Has Taken Play Away from FM,' Is Claim, as Probe Is Sought from FCC

Washington, Dec. 6

FCC was told yesterday (5) that the time has come to explore whether the lack of success of FM is due to inherent faults of the medium or to the failure of certain persons, manufacturers or organizations to promote more effective use of the service.

Opposing the Commission's proposal to require FM stations to increase their hours of operation station WABL-FM of Arlington, Va. requested that hearings be held on the question "in the light of the facts pertaining to the FM industry."

Station's petition filed by Frank Fletcher, attorney and co-owner declared that former chairman Charles Denny encouraged AMers to get into the FM field and "before the FM industry had had a chance to develop chairman (Wayne) Coy said practically the same thing about television." Undoubtedly said Fletcher, who is a member of the NAB board "TV has taken the play away from FM."

However, petition said if the Commission is now giving the emphasis and impetus to TV and "as we feel the radio set manufacturers and the networks are giving

(Continued on page 40)

## D.C. Strips 153G From AFRS Nut

Hollywood, Dec. 6

Armed Forces Radio Service, born of the war to entertain and educate GIs around the world, has been stripped down to a skeleton operation. Secretary of Defense has ordered a cutback of \$153,000 in operational expenses and to meet the directive of Maj. Gen. Wright, commandant has been forced to cancel 11 live shows including "Command Performance" which will have had a run of 434 weeks by Dec. 20, effective date of the budget whacking.

Command, which has been the service's outstanding show and one of the talents of top names from radio and pictures, will be continued as an assembled job. Bank log of coverage will keep the show running for a year or more, the service having filed away all unused spots.

Overseas troops will continue to receive de-commercialized programs top network shows with the plugs removed, and two seasons a week of educational and documentary standars. AFRS has been producing 16 hours of live shows a week of the 55 hours of the service's programs. Reduction of personnel will be kept at a minimum. Col. Wright said.

## Cereal Serial

Battle Creek, Mich., Dec. 6

Cross the board airtel Mark Trail, based on a syndicated comic strip has been bought for Kellogg by Kenyon & Eckhardt. Network and time have not yet been set.

"Mother Knows Best," now aired on 31 Pacific stations and on WCBS, N.Y. will be dropped by the reveal sponsor at the end of its current run this month. Several other shows were under consideration but K&E reportedly pushed "Trail" to the fore because it's a house-owned package.

## Merger of FMA, NAB Expected By Year's End

Washington, Dec. 6

Merger of the FM Assn. with the NAB was assured yesterday (5) when FMA directors accepted an invitation to join forces with the larger organization. Consolidation is expected to take effect about Jan. 1.

Plan of merger provides for an FM department in NAB to function under supervision of an FM executive committee consisting of three FMA directors and two from NAB. It also calls for a fulltime director to head the department. FMA's board recommended that Ed Sellers, executive director of FMA, be appointed to the post.

It is presumed the department will take over the present FM section of NAB's new radio (formerly radio) division headed by Arthur Stringer. If Sellers moves on as expected, Stringer will probably be transferred elsewhere in the NAB organization.

A call to FMers to get behind the merger was sounded at C. M. Zank's 41, who presided at yesterday's meeting of the FMA directors.

Some of its organizational staff jobs (Continued on page 40)

## Lamb's Politico Aspirations

Toledo, Dec. 6

Edward Lamb, Toledo attorney, owner of radio and television stations and publisher of the Eve (Pa.) Dispatch, is seriously considering being a candidate for the U. S. Senate on the Democratic ticket to oppose Sen. Robert A. Taft next year.

Lamb has radio stations in Toledo and Erie, and television stations in Columbus and Erie.

## NEW PRACTICES HELD SUSPECT

By BERT BRILLER

Recent trends in network sales operations, with webs raiding each other and rate-cutting practices spreading, are disturbing many industry leaders.

Radio is being turned into a cut-throat field with the ethics of a bargain basement business, these circles feel. They cite a host of unusual deals which nets are making such as CBS last spring taking the Fatima show on less than 30 stations while the remainder of the web carried it sustaining (but still with the indirect plugs for Fatima). They look askance at NBC's "Hollywood Calling," which gives Green free "sell" over the full hour even though the sponsor is paying for only part of the program and at the web's sending along publicity and promotion men on Bob Hope's tour during his summer hiatus. Also the reported program price cutting by NBC this week to effect sale of "Richard Diamond."

Similarly, these sources question ABC's putting on "Dr. I. Q." as a sustainer two months before Embassy's commercial start, while the cigarette consolation prizes constitute cello plugs. Mutual, they claim, has been offering various bonuses to lure billings, such as reduced-size hookups.

Other reports are current that networks are taking pre-inquiry business skidding free courtesy spots mentioning the sponsors' names on radio stations, and loading in talent free or absorbing part of production costs in order to sell time.

These price knockdowns, it is felt are responsible for many sponsor-network switches and result only in depressing the entire rate structure. Instead of setting their sights on billings from backer new to broadcasting, these sales toppers feel, the chains are looking for easy killings in luring bankrollers from neighboring nets.

Who pull a Philip Morris from Mutual Fatima from CBS or Pillsbury from ABC, they ask, when there are vast virgin fields to be tapped. Among these are insurance companies (only three of which are in network radio) airlines which might be attracted to regional skins paralleling their routes; mail order outlets like Montgomery Ward food distributors like A&P etc. Additionally there are many medium and small.

(Continued on page 40)

## N.L.R.B. Examiner Okays Nixing of Anti-Union Beef Vs. Georgia Airtel

Atlanta, Dec. 6

Total examiner for the National Labor Relations Board has recommended the dismissal of charges that the management of WATL, local radio owned by J. W. Woodruff Sr. of Columbus, Ga. refused to bargain in good faith with two American Federation of Labor unions.

Examiner Hamilton Gardner based his ruling on an inter-union dispute on negotiations that led up to a strike, now nearly one year old at the station. The two unions involved are AFRA and the International Brotherhood of Electrical Workers.

Charges brought by the union that WATL had engaged in unfair labor practices were upheld by the labor examiner and he ordered station management to stop questioning employees about their union activities or in any way interfering with or curbing them in the exercise of their union rights.

Local laborers, members of AFRA, went on strike at the station Jan. 1 this year, and are still out. Employees, who belong to IBEW, respected their picket lines.

Maurice Culman, veteran radio and advertising man, is now manager of WATL, having assumed duty some four months ago. Woodruff owns and operates three other Georgia stations besides WATL.

## State of American Radio Gets Coy Once-Over; Defends FCC Practices

### No Egg on Me

Hollywood, Dec. 6

"Breakfast in Hollywood" has been put on the free list for dural grabbers after being for years one of the few "paid" programs in radio. Only those who paid \$1.25 for breakfast were admitted to the broadcast. Tap was taken off to induce a larger audience at show's new Vine St. originating studio.

Show got around the no-pay edict of the networks by charging for the aym repaid and throwing in the broadcast for free. But it was no dice for tickets without the ham and order.

Amherst, Mass., Dec. 6

In a vigorous defense of FCC policies involving freedom of the air, Chairman Wayne Coy served notice here last week there will be no relaxation of efforts to prevent broadcasters from abusing Constitutional prerogatives.

"For my part," he declared "I conceive it my duty to make every effort to curtail the freedom of radio station licensees to be unfair or to use their licenses solely for their own private benefit rather than for the public interest."

Coy spoke Thursday night (1) in the Amherst series of lectures honoring the late Chief Justice Harlan Fish Stone.

Recalling industry reaction to the Commission's "Blue Book" report defining public service responsibilities of broadcasters, Coy took a mild poke at NAB prey Justin Miller. FCC was "widely applauded by many elements in our society," Coy said for its efforts to protect the public against "unbridled freedom of expression for broadcasters." But Miller he said, promptly branded FCC communis as "stagnant for the Communists." Intellectual anarchists, sheeks and violators of the First Amendment.

"Somehow," Coy remarked, the Commission managed to survive these characterizations. Broadcasters who think the Constitution assures them of their right to be unbridled, he added, "cannot becloud the issue by the hurling of vicious epithets."

Coy also jabbed at network predictions of dark forebodings for the American system of broadcasting as a result of the adoption by FCC of its chain regulations, limiting option time by the nets and requiring NAB to sell one of the two networks if formerly owned. When the Supreme Court upheld the regulations in 1943 he noted, one network official said the opinion gave the Commission "absolute dictation."

(Continued on page 40)

## Mutual's Chi, L.A. Program Accent

Organizations from Hollywood and Chicago will be increased on Mutual's new program, "Quick A. A. Flash," in the 7:30 p.m. Saturday slot starting Dec. 24. "Quick" moves to ABC where it became a daytime strip. "Flash" to be anchored by Jack Bailey and produced by Lou Fulton will be part of MBS' Saturday quiz-participation lineup that includes "20 Questions," "Take a Number," and "Meet Your Match." Program calls for studio contestants to spot the funny, or a series of five-minute humorous sketches emphasizing entertainment value rather than prizes.

Based on the broadcaster's joint bid to familiarize himself with MBS' Chicago and Chi operations, and Don Lee and WGN. Chi top and WGN have excellent record in Chicago which will be able (Continued on page 40)

## OVALTINE DROPPING MBS' 'CAPT. MIDNIGHT'

Chicago, Dec. 6

Mutual daytime commercial schedule a setback last week when WGN's "Ovaltine" announced its dropping of "Captain Midnight" effective Dec. 15. "Midnight" was a half-hour on Tuesday and Thursday.

Ovaltine will use the radio time slot for two Tuesdays, quarter-hour segments on NBC TV. However, Donny Hart Johnston, station manager of beverage firm, said Ovaltine is "through with daytime radio, which appeals to children." Arrangement is handled by Grant Advertising, which reported it is the merger with Hill Blackett a few weeks ago.

## Ad Council Chi-Bound

The Advertising Council came to Chicago tomorrow (7), marking the second time in its history that the organization is holding a meeting. Previous examination was in Washington.

More points up the current posture of Chicago and the Midwest as one of the key hubs of advertising activity.

# WWJ-TV's Turbulent Career: 'Etched In Charcoal or Helplessly Marooned'

By HARRY BANNISTER

On Friday, Nov. 4, at eight hours, 17 minutes, 20 seconds post meridian Eastern Standard Time, WWJ-TV emerged from the red. Thirty-five seconds later we blew a No. 5820 tube and operations went back into the ether.

On Saturday, Nov. 12, at the hour of 1:30 p. m., we faced the cheerful prospect of an afternoon in black while we covered the Michigan versus Indiana football fracas, but at 2:21:18 one of the transmitter engineers developed a severe case of claustrophobia and had to be sent home in an open taxi, necessitating an overtime replacement at time and a half which dunked us in scarlet until 2:43:10, when we once more crawled into the black.

Then, just when everything looked exquisitely ebony, disaster struck again. At 3:19:40 a stage hand watching the game on the monitor in Studio T got excited over a pass interception and playfully dropped a live cigarette on a mess of title cards. Back we went into the crimson.

So it's gone all this past month. Up in the black, down in the red. Now, etched in charcoal, now helplessly marooned. But gradually, our pet flashes are accustoming us to solvent television, and we dream of the time when permanently we vacate the vermilion.

There's good stuff in our dreams. Statistical stuff. Come 1950 we'll have close to 175,000 television families for an audience. On Feb. 1 our rate goes to \$800 an hour. Commercial content stands at 65%, which isn't far below the point I'd like to maintain. It costs about \$247 an hour to stay on the air.

If you mix all these ingredients and toss 'em into one of those mechanical calculators, what do you get? It's a black, balanced budget, practically unknown these days, especially in the high finance circles of Washington, D. C.

That's why I'm certain that soon will come a day when we'll look for the last time on the ink which is red, and our bookkeeper, who so help me is named "Ruby," will become known as "Inky" or "The Raven."

But then what will we poor televisionists do for conversation?

## BERLE TO FLORIDA, HUDDLE ON SUBS

Decision on who will replace Milton Berle as emcee on NBC-TV's "Texaco Star Theatre" for the next two weeks is expected to be made today (Wed.) by the William Morris office and the Kudner ad agency. Berle is scheduled to leave today for a two-week vacation in Florida but the show will be continued as it was when he took a four-week sick leave last year with guest personalities substituting.

Despite the necessity of having to line up the show for next Tuesday 1:30 as soon as possible, spokesmen for both Kudner and the Morris agency said no decision would be made until last night's show had been finished. Don Amerhe and Phil Silvers have been mentioned to fill the spot but no contracts have been signed. Berle under his contract is entitled to four weeks vacation during the 39-week cycle.

## Cincy TV Ups Schedules

Continued, Dec. 6. Operating schedules of WLWT and WKRC-TV were increased this week for addition of new programs. WKRC-TV added a hillbilly act, the Echo Valley Boys, with Dusty Ward emcee, for 2:30 to 3 p. m. weekdays, seasons stretching station's air time three hours per week.

Crosley's WLWT extended its Sunday schedule an hour and also tagged 90 minutes onto Saturday programming, signing off at midnight with filmed mysteries.

### KEATON'S TV BOW

Hollywood, Dec. 6. Buster Keaton makes his television debut Thursday (8) on the Ed Wynn show.

On Dec. 14 he launches his own video program, "Keaton Comedy Kollege," over CBS. Spot is 30-minute slotter.

### Dennis James

has a humorous piece on

### Wrestlers Have Scripts, Too!

...

one of the many byline features in the

44th Anniversary Number

of  
**VARIETY**

Due Soon

## Phonevision In Bid for Rank Pix

Chicago, Dec. 6.

Zenith Radio prez E. F. McDonald, Jr. is currently pitching to the J. Arthur Rank Organization for use of the British film magnate's first-run features in Zenith's Phonevision plan. According to McDonald, the fact that the public will spend over \$1,000,000,000 for TV receivers in 1950 indicates there is still enough consumer money available to buy top entertainment, which is what he hopes to provide via Phonevision.

Zenith has a contract proposal from Illinois Bell Telephone for the proposed Phonevision tests in Chicago. Contract has been submitted to the FCC for approval and tests are scheduled to start as soon as the Commission gives the word. Under Phonevision, viewers would be charged through their regular phone bills for special programs which will not be available unless they dial the operator and ask her to complete a circuit.

## Compromise Nears In TV Scenic Strike

Chances for an early settlement of the United Scenic Artists' strike against New York video stations considerably brightened this week as both sides indicated willingness to compromise. The companies made a proposal for a reported 5% wage increase to the scenic designers at a meeting Monday night (5) which was rejected by Local 829. Another meeting which is expected to bring both parties closer together is scheduled today (Wed.).

Execs of the United Scenic Artists have opened the door for agreement with a drastic reduction in wage demands. Originally asking for standard pay scales operative in legit, which would amount to a 25% hike, union spokesmen have declared they would now be ready to accept around a 15% increase. Involved in the walkout are 72 scenic designers.

## Foster's 'Inside Brooklyn'

Chicago, Dec. 6.

Phil Foster, bistro comedian currently here with "Borscht Capades," has been passed by NBC for a tele package called "Inside Brooklyn," based on Foster's witty skills about the home of the Dodgers.

Half-hour is being pitched at lawyer in the Flatbush vicinity with show sketched for early January viewing.

## Earl Wilson's TV Idea

N. Y. Post's syndicated columnist Earl Wilson, and his wife, Rosemary, are priming a "Mr. and Mrs. Broadway" video show. It would transmute the breakfast Mr. and Mrs. idea to nighttime television.

Eddie Davis and Al Robin have done a script on the idea which Ted Lloyd is agenting.

## Mullen, Johnston Join Fairbanks In Major TV Pix Setup

Hollywood, Dec. 6.

Reorganization of the executive setup of the Jerry Fairbanks film producing operation for television to meet its program of expansion has brought into the company two of video's top execs. They are Frank Mullen, formerly head of NBC's TV setup in New York, and Russ Johnston who resigned last Friday as head of NBC's telex division.

Both Mullen and Johnston have bought substantial stock in the company and will relinquish all other interests to concentrate on the firm's plans for the largest video program producing and distributing organization in the country. Fairbanks continues as president and will be in charge of all production. Mullen is chairman of the board and will administer the company's business. Johnston will be v. p. in charge of sales and distribution.

Mullen will make his headquarters at the Fairbanks studio in Hollywood and make occasional visits to the firm's New York office. Johnston will base his operations in Manhattan.

Fairbanks company will develop and package shows on film for TV and set up its own distribution and sales agencies. Shows will be filmed by the company's recently developed three-camera technique. Expansion of facilities both here and in New York are slated for early next year. Negotiations are progressing for the filming of several top shows now on radio and programs now being kinescoped. New filming technique will be made available to outside producers both here and in New York for the filming of AM shows in the process of being converted to TV.

Mullen is one of the pioneers of network television and took over tele in its early stages while executive v. p. and general manager of NBC. He organized the net's television operation, facilities and personnel. Mullen left Radio City to become president of the G. A. Richards radio properties, which he resigned a short time ago to represent Fairbanks in negotiations with James C. Petrillo and WPIX tele station in N. Y.

## D.C.'s 78,700 Sets

Washington, Dec. 6.

Record sales of television receivers here during November brought the number of sets in the Washington metropolitan area on Dec. 1 to 78,700, according to an estimate last week by the Washington Television Circulation Committee.

December figure represented a gain of 9,150 sets over the Nov. 1 estimate.

Capital's four video stations now should have a large enough audience for profitable operations. Trade previously estimated outlets could get into the black once the number of sets reached 75,000.

## Sons of the Pioneers

NBC's television operation is a haven for the bigtimers' kin. Scratch a video man around the network these days and the chances are you'll find he's got a dad who's one of the pioneers in some branch of agency-communications-show business.

A partial rundown of the NBC-TV personnel, for example, reads:

Robert Sarnoff, son of RCA board chairman David Sarnoff.  
Herbert Hobler (who checks in at the web soon), son of Altherton W. Hobler, chairman of the board of Benton & Bowles.  
Paul Warwick, Jr., son of Paul Warwick, senior partner of Warwick & Legler agency.  
Lee Bristol, son of the Bristol & Myers topper.  
Herbert Bayard Swope, Jr.  
Larry Schwab, son of Lawrence Schwab, ex-legit producer.  
Owen Davis, Jr., son of the playwright, was an NBC-TV producer until last summer, when he was killed in a motorboat accident.  
Ernie Byfield, Jr., son of the Chicago boniface, was with the web until two weeks ago.

## TV Ban From College Grid Games Slated For ECAC Talks Tomorrow

Dean of the Glamour Girls

Harry Conover

discusses on

TV's Cover Girl

an interesting byline feature in the

44th Anniversary Number

of  
**VARIETY**

## Wynn, Murray Into Sat. Parlay

Saturday night, once the slowest night of the week for television viewers, will soon have enough good shows to keep any setowner at home if CBS has its way. Web has tentatively decided to slot the Ed Wynn show in the 9 to 9:30 slot Saturday nights starting Jan. 7, when Camel cigarettes taken over as sponsor from Spindel. Deal for Camel to pick up the show's tab was finalized last week through William Esty agency.

Definitely set for CBS Saturday nights is Ken Murray's "Blackouts," which is also to be launched Jan. 7 in the 8 to 9 bracket under sponsorship of Anheuser-Busch-Budweiser Beer. In addition, plans are still underway between CBS and the Madison Sq. Garden Corp. for a pickup of Saturday night sports events. Latter deal, however, is contingent on the web signing a bankroller to pay the.

(Continued on page 36)

## PAUL WINCHELL MULLED FOR NBC EXCLUSIVE

NBC is in the process of negotiating a contract with Paul Winchell for his exclusive services on television. Winchell is currently heard, along with Dunninger on the CBS-TV Bigelow show, but the latter client is cancelling out. Winchell was originally showcased on NBC video.

The negotiations are for the services of the ventriloquist and his dummy, Jerry Mahoney, and do not embrace a Dunninger teamup.

Television's effect on the gate receipts of college football games will get a thorough kicking around at tomorrow's (Thurs.) session of the Eastern Collegiate Athletic Conference in N. Y. with commissioner Asa Bushnell expected to pitch for the complete banning of video cameras from all games in the future. If the ECAC rules against TV, Bushnell hopes to have similar action taken by the National Collegiate Athletic Assn., which is scheduled to meet in N. Y. in January on the assumption that the ban, to be effective, would have to be nationwide in scope.

Bushnell reportedly has an imposing list of facts and figures for submission to the ECAC member schools to prove that TV has considerably hurt attendance at games during the last two years. His theory is that the colleges which have no video are actually worse off than those which now permit television of football since they don't have the fees paid by networks and advertisers for the rights to games to offset their alleged cut in receipts. Also up for argument is the contention that smaller schools are especially hurt if TV fans in the same area can watch one of the bigger games.

Since Bushnell has not yet revealed any of his figures, broadcasters still insist that video has actually aided and not hurt game attendance. They point to this year's record take of some of the top teams in the country, such as Notre Dame, Michigan and Southern California, all of whose games were televised. Notre Dame-North Carolina clash at Yankee Stadium, for example, drew a capacity crowd of 74,000, despite the game having been aired by DuMont.

## DRUGS' \$2,000,000 DuMONT OUTLAY

Drug Store Television Productions, comprising 17 major drug chains throughout the country, has packed for a new show on the DuMont web, which is tentatively scheduled to start Jan. 17 (Tuesday) in the 9 to 10 p. m. slot. Outfit currently bankrolls DuMont's Saturday night "Cavalcade of Stars" and will spend more than \$2,000,000 in time and talent costs on the two programs during 1950.

Like "Cavalcade" the new program will be a vaudeville presentation, although the title, talent and specific format have not yet been determined. It is to be aired over 12 DuMont interconnected stations and teletranscribed for subsequent transmission in six other cities. Each of the 17 drug chains will be identified by local routine in the city in which it maintains stores with Whelans getting the nod in New York.

Agency on the account is Stanton B. Fisher, which was instrumental in setting up the drug store productions outfit. DuMont staffer Frank Bunetta is expected to direct the new program.

## Gnagy's TV Return

Artist Jon Gnagy, who started his first television program in 1946, was scheduled to return to the air last night (Tues.) via WNBC (NBC, N. Y.) in the 11 to 11:15 p. m. slot. Show is sponsored by Doubleday & Co. on a 52-week contract through the Hubert Hugo & Son ad agency.

Titled "You Are An Artist" the series is to be basically the same as Gnagy's earlier video efforts.

## Cross Section of Viewing Habits in N. Y. Area

Nielsen report for four weeks ending Nov. 12

Rank	Program	Homes	Homes (1949)	% of Total TV	% of Total Radio
1	Texaco Star Theatre (NBC)	74.1	606	82.5	7.5
2	Toast of Town (CBS)	50.3	412	72.8	5.1
3	Talent Scouts (CBS)	49.3	402	71.2	6.3
4	The Goldbergs (CBS)	48.9	399	70.5	5.6
5	Philco TV Playhouse (NBC)	39.3	320	71.0	2.5
6	Suspense (CBS)	37.5	306	71.9	9.3
7	Studio One (CBS)	36.7	299	63.1	4.6
8	Godfrey & Friends (CBS)	35.2	287	62.7	8.2
9	Fun For All (NBC)	34.3	280	63.0	6.5
10	Firestone Theatre (NBC)	33.4	272	73.3	9.8

# NBC AFFILIATES ARE SCARED

## NBC Maps Whodunit Strategy

Reacting quickly to criticism of unwarranted horror on tele-whodunits, NBC is considering a six-point plan:

(1) Arranging immediately a meeting attended by agency execs handling the shows involved. Probably NBC board chairman Niles Trammell would preside.

(2) Informing critical affiliates that the question of excessive gore is being dealt with and asking for a four- or six-month test period in which the web can prove its ability to stay in the saddle.

(3) Those outlets which are uneasy about scheduled showing-times (because of the time differential between east and midwest more children are awake when they are aired) would be aided "where absolutely essential" in arranging delayed airings. "Firehouse Theatre" is on film and other shows in question are kinescoped.

(4) Relationship of continuity acceptance department and TV directors may be reviewed, with the possibility that a continuity acceptance staffer will be assigned to see the first rehearsals of every scene involving violence.

(5) Stations booking crime and mystery series would be given a thorough briefing on the whodunits before they accept them. Thus, as the agencies point out, if an outlet books a meller it must be prepared for a certain amount of realism.

(6) Opinions of the trade on what is acceptable would be canvassed, particularly soliciting comment on specific detail. Too often, it's pointed out, gripes are aimed at whodunits generally without citing chapter and verse.

Before a code of some sort is adopted it's believed, qualitative analysis is la Schwerin and other studies will have to be made to determine general audience reactions to realism in the TV whodunits.

## NBC in Hush-Hush Development Of Rear-Screen Projection System

New rear-screen projection system, which can produce process shots for television comparing favorably with Hollywood techniques, has been developed by NBC TV engineers. Web has tossed a strict hush-hush curtain around the technical workings of the system. It is to be used for the first time on a future production of "One Man's Family."

Engineers surmounted numerous technical difficulties in getting the system into working order. Because of the relatively small confines of the TV studios it was necessary to design a projector that could be moved in close to the screen and still be able to throw a picture large enough for live actors to work in front of. In addition with video cameras scanning 20 frames per second and films running at 24 per second, the engineers were forced to devise a projector that would drop six frames per second to eliminate flicker. Some problems had previously been solved in TV's kinescope recording process.

New system can provide NBC with the same production advantages it has afforded Hollywood film producers. By utilizing stock library footage, the web will be able to set up virtually any background demanded by a script. Thus, if the action calls for a scene to take place before a medieval palace in Italy instead of attempting to build a replica of the palace, the web will simply project a film of it onto the screen and have the actors play before it. Illusion as judged from a "viewer's" showing of the system is virtually perfect. Cost-saving aspects, of course, are tremendous, especially in view of the current demands of the screen designers' guild for higher pay scales.

CBS TV has used a modified version of rear-screen projection for almost a year but has, in the meantime, confined its process to studies rather than full-scale films.

## KSD-TV, ST. LOUIS, NOW ON \$1,500 WKLY. PROFIT

Chicago, Dec. 6. KSD-TV, St. Louis, telecasting for three years, has been operating at a \$1,500 weekly profit since Oct. 1, according to David Pasternak, promotion manager for the station.

Speaking before members of the Chicago Television Council Nov. 30, Pasternak said operating losses for the three years have amounted to \$400,000, with the station shelling out an additional \$250,000 for equipment. About 75% of the programming is network, the other 25% local.

Averaging 49 hours of weekly telecasting, 70% of KSD-TV time is sponsored. St. Louis' only TV station, KSD-TV reaches 73,000

## WHODUNITS RILE RURAL MANAGERS

The whodunit situation in television is reaching a serious impasse. Viewers along the coaxial route, particularly in the midwest sections of the country, where the shows are seen an hour earlier than in the east, have been squawking to stations over the "too realistic and gory" treatment of crime and dramatic stanzas.

Walter Damm, general manager of WTMJ, Milwaukee, one of the basic NBC affiliates, has already moved into action and has registered a strong protest with the network. Damm, who for years has been one of the key affiliate operators and as such has played a dominant advisory role in shaping network policy as it affects affiliates, has thrown down the gauntlet. In effect, Damm has told the networks responsible for the WTMJ-TV shows to clean up the whodunits and adhere to codes of restraint and decency, or the station will knock off the live shows. Otherwise, Damm has cautioned, the shows will be shunted back via a kinescope playback into a late night segment, where they'll be safe from kid viewing. Damm has already set a 10 p. m. local time (11 o'clock EST) "curtain time" for the showing of crime signs, or dramatic stanzas that accent the gun stuff.

It's known that at least two other stations—in cities with only one TV outlet—have filed similar protests. One of them KSD, St. Louis.

NBC, in turn, has turned over the Damm protest to outside producers and agencies.

Ironically enough, NBC is feeling the backwash of a situation originally inspired it's reported, by a CBS-TV show—"Suspense"—One particular "Suspense" episode with all the harrowing details of a woman drinking blood, incensed viewers and culminated in station squawks.

NBC recognizes it's got a tougher on its hands. On the one hand, it can't afford to antagonize important affiliates. But it recalls all too vividly what happened a couple years back when it put a 9:30 p. m. curtain on radio whodunits, refusing to permit any on the web before that time. Result was that CBS maneuvered its 8 p. m. cross the board showcasing of crime shows, grabbed off the top audiences—and the billings as well.

### So Cal Protest

Washington, Dec. 6. Protests made by the South California Assn. for Better Radio and Television against crime programs on L. A. radio stations were forwarded today, Tues., to the FCC. The association in a survey of a week's stanzas, said it found 31 murders, seven stage coach hold-ups, three kidnappings, 10 thefts. (Continued on page 36)

### Jangled Bells

Baltimore, Dec. 6. Local launch of the week on Baltimore was evoked by the local news of what happened at WBAL-TV in connection with the Vice-President Barkley surprise. Station separated itself from some heavy rain to carry the event and hold before and after spots to a local group whose slogan is "Marriages are made in heaven, but engagements are not." Sick time salesmen had to leave the agency, but when the latter tumbled and ruled the spots were bad taste, the client cancelled.

A private sales group tailed out of the station and when it was still supplying the agency sought to reënt and help soothe the loss. The Vesp was being wedded. It was all over when the station boys got back. Meanwhile, two pending prospective angels who wanted the spots had been waiting, but took a powder.

## Authors League Council Huddles On Jurisdiction for TV Writers

### Mal Boyd

gives his views on

TV '49ers—NY to LA

one of the many editorial features in the upcoming

44th Anniversary Number

VARIETY

Authors League of America council will meet today (Wed.) with one of its key questions the issue of jurisdiction for television writers. Meanwhile, the ALA's National Television Committee has sent to all League members a questionnaire on video rights they have leased and material scripted for the new medium.

Purpose of the survey is to learn how many League members in the playwright, screen, radio and publishing fields, are affected by TV, and how. Subcommittee gathering the data is chairmanned by Erik Barnouw. Another subcommittee, headed by Pete Lyons, is probing into staff employment conditions in tele. Information culled by these groups will be used by the NTU when it starts negotiations for free lance and staff scribes and sets policy on licensing material for screen adaptations.

Jurisdictional problem arises from the fact that the Radio Writers Guild, one of the strongest and most aggressive guilds in the ALA, feels it is best able to handle TV organization. On the other hand, the Screen Writers Guild wants jurisdiction over films for tele, confident that in the future most of video will be from celluloid. Other guilds, such as the Dramatists and Authors Guilds believe that the question of licensing rights is paramount, that all League members are affected in this field, and that the DG and AG should have a voice in video policy.

A new factor in the situation is the union of eastern documentary film writers, the Screen Writers Assn. This group was involved in the July compromise, at which the Television Writers Guild was temporarily shelved and jurisdiction placed for the present with the NTU. Since then the SWA has not

(Continued on page 36)

## Troubled Waters Poured on Esso

Time for Esso to renew its option, on CBS-TV's "Tonight on Broadway" passed last Saturday (3) with no action taken, but the oil firm may continue as bank roller Esso, however has cancelled its 7 to 7:30 Sunday night slot with CBS, so the program, which features pickups of legit plays directly from their theatres, may move to another time or another network.

"Broadway" is scheduled to wind its first 13 week cycle on CBS Dec. 29 and the web has not yet decided on a replacement for the time period. Slot is generally considered one of the best on the air, so the web foresees little difficulty in filling it with a sponsor. Also, to be opened up soon on CBS is the 9 to 9:30 p. m. slot on Wednesday, now occupied by the Rigneto, sponsored, Dunninger Paul Winchell show. That too has been cancelled and CBS has not decided on its replacement.

With the expiration of the option time on "Broadway" producer Martin Gorch notified Esso the show would be available to other interested sponsors, but that he would continue to work with Esso on a week to week basis as long as possible. Oil outfit's ad budget for

(Continued on page 36)

## 'Lights Out' Now Target Of Balto Ecclesiastics As Neurotic, Unfit for Kids

Baltimore, Dec. 5.

Latest ecclesiastical blast against the picture tube branch of home entertainment in this area was directed Friday at "Lights Out," the NBC-TV series. Complaints were made about the Poe prose tale, Fall of the House of Usher, which was tagged especially unruly in its nature, because of its new time slot, the fear of its being the sound of the lead, pointed to Helmut Danner, and of the up market pretensions, occurred. In the "Lights Out" version, brother and sister lived in a Gothic mansion and developed an alternate love and hate relationship which climaxed up with the usual good walking in the dark. Made love who had been ensnared alive by the hateful, lovable relative and the inevitable bloodbath.

The same publication that complained of night club dance patterns in "Tonight on Broadway" recently, and inspired organization of Catholic youth groups is the Archdiocese weekly, The Catholic Review, which speaks out the Washington Archbishop. The Review's radio pillar is widely read because the serious, non-political usually content themselves with polite comment or private comment. Fans who want more dope points on the Review's weekly comments, which usually cover dramatic data and are forthright in analysis.

## BUDDY ROGERS MULLS TV 'MEET THE PEOPLE'

Meet the People, longtime legit revue which served as the launching point for several current show biz personalities, may be converted into a television show to star Buddy Rogers. If the plan goes through, Rogers is also considering the possibility of producing the show again on Broadway, incorporating the best of the material to be derived from the video program.

Mal Boyd, Rogers' personal manager, is currently huddling with Les Gorney, who wrote the music for the original show about 15 years ago. Gorney owns the rights together with Henry Mertz, who did the original's lyrics, and Edward Elmer, who served as editor on the original production. In addition, rights will have to be cleared with Melvin, which controls them for TV until 1951. Rogers had appeared for several months in a Grand edition of People, several years ago.

## Utica's 350G TV Station

Utica, Dec. 7. This city's first and only local station, WFTV, is to be built on the airwaves at 3:30 P. m. (1) and continued in operation until 11 p. m. This is to be the regular schedule.

Utica newspapers, The American Dispatch and The Press, pledged the inauguration with an 18-page section. The station is described as a \$350,000 investment.

## MINDY CARSON TO TV TOO

Longer Mindy Carson, who tried off a three-times weekly radio show on NBC last week, may make her television bow in a segment of that program. Radio show is currently aired Monday Wednesday and Friday from 10:45 to 11 p. m.

Starting date for the video pickup has not been set but the web thinks that getting her on both radio and TV simultaneously might help lure a sponsor. Singer is under exclusive contract to NBC for both AM and tele.

### Peggy Wood discussing TV, wants to know

How Do You Like It?

an amusing byline feature in the upcoming

44th Anniversary Number

VARIETY Out Soon

## 1 Big Indie Assn. For TV Producers

Proposed merger of the eastern Independent Television Producers Assn. with the Television Producers Assn. on the Coast is expected to provide considerable benefits for the Hollywood Indies. By setting up a closer liaison, it is believed the Coast producers could take advantage of many production techniques introduced in the east and thereby forward the progress of Hollywood as a TV program origination center.

First step towards the merger was taken in N. Y. last week via a meeting between Ivin Seldin.

(Continued on page 36)

## WOR Eyes N.Y. Radio Indies In Search For Likely New Tele Talent

In a drive to get new television talent, WOR-TV, N. Y. is gander-ing the performers on AM stations which lack video adjuncts. The station is that actors, disk jockeys, singers and comics on indies such as WNEV, WMGM and WJLA may prove good video bets.

Julius F. Seebach, Jr., vice president, will soon launch a weekly half-hour TV showcase next month. The project will be made available to agencies, mail package producers who may, in turn, put their wares on a one-man show. It's an extension of the "Lips" which has been used by other radio, such as DuMont's "Program Playhouse", to get new shows inexpensively from producers who want audience reaction and a kinescope recording to peddle.

## COLLEGE OF MUSICAL KNOWLEDGE

With Kay Kyser, Honeydewers, Michael Douglas, Sue Bennett, Lisa Palmer, Ish Kabibble, Ben Grauer, Carl Hoff, Roy K. Marshall  
 Director: Earl Ehl  
 Writers: Bob Quigley, Larry Marks  
 Choreographer: Fred Kelly  
 60 Mins., Thurs., 9 p.m.  
 NBC-TV, from New York

(J. Walter Thompson)

Kay Kyser's longtime "College of Musical Knowledge" radio stampan has been adapted to the TV medium as a Thursday night hour-long showcase under Ford Dealers bankroller auspices. The transition, at least on basis of last week's premiere presentation, didn't particularly make for happy or exciting video fare. Slotted in the 9 to 10 p.m. segment on the NBC-TV facilities, it's stacked up against the Ed Wynn competition on CBS. And in contrast to the Wynn program, Kyser's quiz-slanted musical melange is unimaginative, routine fare with the old-hat overtones of the radio format even more noticeably accentuated in its visual adaptation.

Unfortunately, Kyser has settled for a TV pickup of the old AM stampan without achieving the necessary creative embellishments to entice viewers. As a musical potpourri, it's the type of show that might have gotten by 18 months ago when video was going through the initial groping stages, but with TV's more exacting programming standards, the pedestrian quality is all too obvious today.

J. Walter Thompson, with a fat chunk of billings at stake, has assigned a formidable crew of staffers to the show, including Earl Ehl on the directorial end, writers Bob Wrigley and Larry Marks, and Fred Kelly handling the choreography. As a concession to "visual" production, Kyser and boys frolic around in rap and gowns. To picture the quiz sequences, such talented performers as Michael Douglas, Sue Bennett, Lisa Palmer and Honeydewers' quintet cavort in front of the orch led by Carl Hoff with a supplementary angle of three bearded jurors designating the winners among the participants, the trio also doubling into an acoo bit. The inevitable Ish Kabibble is in and out for some feral grinning and a comical assist, and Ben Grauer, designated as the "Dean of Public Speaking," practically stutters for Kyser in a classic example of miscasting.

Kyser himself is in there pitching from opening to close, trying valiantly to give the whole thing a bounce, but he's bogged down by some uninspiring scripting and the buoyancy begins to pall after a while.

The Ford commercials get a two-way spread, one a filmed sequence with a college background. Princeton campus was used for the two-off, and Roy K. Marshall, who has his own science show on NBC-TV, giving a scientific evaluation and explanation of the Ford mechanism. But the latter bit lacks the fascinating duplicity of his own show.

Time

## MEETIN' TIME AT MOORE'S

With Sally Flowers, Billy Scott  
 Tom Gleba, announcer  
 Producer: Walter Jacobs  
 30 Mins., Mon-Thru-Fri, 6:30 p.m.  
 MOORE'S STORES, INC.  
 WLWC, Columbus

Sally Flowers, a hitball singer ever WBSN for nearly 15 years, started the trade in Columbus this fall when she severed relations with that outfit just as she was being prepared for WBSN-TV presentation. She went to WLWC where William Moore, owner of 100 stores in Ohio and three surrounding states, bought 15 minutes daily for her starting Oct. 3. With six weeks the volume of mail requesting more of her was so impressive that Moore upped the show to half an hour.

Miss Flowers is now dishing out her unique brand of corn, which gains a tremendous response in these parts, before a studio audience, which she freely pulls into the act. She interviews members from the audience, makes fun of their hats or lack of hats, and orders the camera to pinpoint someone she knows.

Billy Scott, young folk singer, is her straight man, although his abilities are definitely limited to looking gawky and grinning foolishly most of the time. The show is Miss Flowers' and she gives every indication of running it with an iron hand.

She has no particular formula, except to chatter at great rate, liberally sprinkling her talk with her favorite catchphrases. She spins a song with enthusiasm and usually takes the play away from Scott in duets.

Dyna

## ARTHUR LESSER SHOW

With John Beal, Mary Hatcher, Sara Berner, Billy Daniels, others; Sylvan Levin orch  
 Producer: Lesser  
 Director: Spencer Case  
 30 Mins., Fri., 7:30 p.m.  
 Sustaining  
 WOR-TV, N. Y.

Take CBS-TV's "This Is Show Business" and Arthur Godfrey's "Talent Scouts," mix them well and shift them over to WOR's new video operation and out comes the Arthur Lesser Show. But this one will require considerable work before it can approach either of those for entertainment quality. While it apparently doesn't carry too heavy a talent and production budget, it is one of WOR-TV's more ambitious undertakings and could catch on given sufficient polish.

Lesser, light producer and sponsor of the current Ballets de Paris at the Winter Garden, N. Y., brainchild of the show, which presents young talent brought before the cameras by show biz personalities. Their performances are supposedly to serve as showcase presentations for interested talent and booking agents. Prem had Marilyn Jackson, a so-so singer, introduced by John Beal, Rolly Beck, a fair comedian sponsored by Mary Hatcher, and Johnny Conrad, a fine dancer, introduced by radio actress Sara Berner.

Lesser, as emcee, interviewed each of the visiting celebs, tussling in enough plugs for the shows in which each is currently appearing to make that seem the payoff for their doing the video program. Since the show is supposed to showcase the new talent, however, it might be more in order for Lesser to interview them. That would at least make the program run longer. On the initialer, Lesser had to pad by having Billy Daniels, permanent singer on the show, do a repeat chorus of his "Tune of the Week"—in this case, "Bye, Bye, Baby" from the Gentlemen Prefer Blondes score.

Show had few production values. Lesser and his guests talked behind a small table, while the new talent performed directly in front of the orch. Lesser demonstrated an oke personality, although too often the lenses caught him taking cues from the stage manager. Orch, conducted by WOR's Sylvan Levin, backed the acts well. Still.

## KORNY KLOWNS

With Dave Pritchard, Wally Machlan, Eddie Wiekner, Stanley Wolosnick  
 Director: Barry McKinley  
 15 Mins., Mon., 7:15 p.m.  
 HOMER BROS. FURNITURE CO.  
 WGN-TV, Chicago

(Robert Kahn)

For people who enjoy Spike Jones, Korny Klowns does a fair job of meeting that standard.

Led by Dave Pritchard, the Klowns run through some entertaining but corny comedy situations, intermittently throwing on and off mop wigs, false mustaches and screwy hats. The music, which is good, doesn't distract from the visual effectiveness of the gag routines. By emphasizing sight values rather than audio, show is good TV.

Commercials, which are on film and slides, are interesting since they depict inside story of the sponsor's manufacturing plant. The films are short and balance nicely with the rest of the program. Opening and closing the presentation with the Klowns singing the commercials make the viewers more attentive towards the sponsor's product.

Given greater space before the cameras, the Korny Klowns might show more pep. As they're placed now, surrounded by instruments and props, they seem hampered in their actions.

Hado

## TV DETECTIVE

Director: Carl Bogert  
 Producer: Vance Hallack  
 30 Mins., Fri., 9:30 p.m.  
 Sustaining  
 NBC, from Washington

TV Detective is a neat combination of a whodunit and an aud participation show. Utilizing the "camera eye" technique, this show places the pickup lens in the guise of a private detective at the center of the action to pick up relevant clues in the reenactment of crime yarns. The plot unfolds like a straight meller right up to the solution of the mysteries when the action is stopped to permit three guest sleuths to crack the case.

On the preem 2, the drama was cleverly constructed around a murder in which four suspects were involved. By following the camera's examination of the room in which the crime was committed, alert viewers were given enough evidence to name the culprit. The clues pointed to a left-handed

(Continued on page 39)

## HOLLYWOOD HOUSE

With Dick Wesson, Jim Backus, Ukke Sherin, Gale Robbins, Page Cavanaugh Trio  
 Producer: Joe Bigelow  
 Director: George Cahan  
 Writers: Bigelow, Sherin  
 Fri., 8 p.m.; 30 Mins.  
 Sustaining  
 KECA-TV (ABC), Hollywood

Joe Bigelow has put together a comedy show that has green promise of developing into a regular series for the kine circuit back east. There were rough edges on the takeoff but once these are bevelled off it should be clear sailing down ABC's channels. Bigelow has long experience with the funny fellows on radio and this savvy should assert itself in the new medium.

To carry the comedy load he has a pair of seasoned clowns in Jim Backus of the motorcycle and Dick Wesson of the gilleries. Their mad antics in a hotel lobby, which is the setting for the series, kept the laughs mounting from the gay script of Bigelow and Ukke Sherin, the latter also cut in for a comedy bit. At times Backus lapsed into his Updike character, always surefire in radio, and Wesson played the bellhop with all the laugh steps on.

Show departed from comedy just long enough for Gale Robbins to warble a tune and the Page Cavanaugh Trio to wham over one of their novel arrangements. It's a device borrowed from radio to give the comics a breather but it was fitted into a format that allows for such musical interludes. If this type of guesting can be maintained the show should build a good audience and perhaps smoke up some sponsor interest.

With the home lookers it will catch on, comedy being what it is around these parts, but its salvation lies in the reception back east. It's too costly for spots and participations, and that's about all they're buying out here. The kine will have to sell it, if not ABC will have to tote the tab. For how long would become the net's problem.

Helo

## OUR GAL TONI

With Toni Gilman, Charlie Flynn  
 Producer-director: Anthony Rizzo  
 60 Mins., Fri., 9 p.m.  
 PARTICIPATING  
 WENR-TV, Chicago

An interview show that could easily drag into oblivion in an hour's time, "Our Gal Toni" is kept moving by the lively manner of fast-thinking Toni Gilman. During interviews with such people as opera star Richard Bonelli, Raphael Kubelik, symphony conductor or 13-year-old Dennis Alwood, ventriloquist Miss Gilman carries on, and while stumbling, never falters. If guests become tongue-tied or taciturn she always has some quip on hand to respark the conversation.

Informal format allows scenes to change from coffee table to couch to blackboard to piano so camera doesn't bog down. Miss Gilman includes the crew directors and offstage personnel as part of the program which gives viewers feeling they are part of show too. Part played by Charlie Flynn made m.c. compliments Miss Gilman Flynn being affable himself.

Commercials, regular film participation spots are interjected at odd times, which adds to informal theme. Miss Gilman and Flynn team up on live presentations as contrast to those on film. Permitting guests to perform occasionally is good idea, providing additional interest and relieving focus on two central characters.

Hado

## BREAD TIME STORIES

With Ralph Kanna  
 Director: Arnold Wilkes  
 15 Mins., Mon.-to-Fri., 5:15 p.m.  
 FREIHOFF BAKING CO.  
 WRGB-TV, Schenectady

(Goldman & Walter)

Moderately entertaining stories-with-sketches program for small children features Ralph Kanna, WRGB miker and new partner in an Albany advertising agency. From the title through video background and into name of principal animal character, sponsor identification is all-pervasive. However, on third, and best, telecast viewed, signs of a letup appeared. Even kids at studio are incorporated, they munch handouts while cameras follow.

Kanna veteran at one time, associated with WOKO Albany, and later with Hartford stations, displayed unexpected sketching talent. As he weaves simple yarns, he draws pictures. Chief character is a rabbit named Freddy Freihoff, another is "Squeaky," a mouse. Mr. Cat and Mr. Bear are among others. Third show had the most narration, the most sketching and the most interest. Studio youngsters watched with absorption. They reacted spontaneously and audibly.

Juro

# Tele Follow-Up Comment

Lucky Strike's irritation technique is notorious but they can all move over — that new Lincoln-Mercury "better than ever" triple-repeated, triphammer intro is a surefire trailer for Anacin. It undoubtedly also chased plenty away from that TV screen Sunday night. That's putting three strikes—in spades—on any show with that repetitious singsong which was distinguished only by its irritating monotony.

Ed Sullivan's "Toast of the Town" (CBS) ran off at a slow pace Sunday (4) evening, due mostly to novel acts that were on too long and wore out their welcome. The one exception was the Salici Puppet, which had no trouble in running away with the entire show. This act, tremendously effective because of the close attention to the minutest detail, came alive under the lens treatment it got. Particularly the concert-pianist bit, in which the movement of the doll's hand and arms were just about perfectly synchronized with or vice versa, the musician playing accompanying piano. It created an unusual illusion furthered by the closeup lens shooting. Another highlight was the cigarette puffing puppet.

Sullivan had Allyn McLerie and husband, Adolph Green, writer on an original melody called "Inspiration," which lyrically and musically told of the manner in which various inventors, composers, etc., may have gotten inspiration for their work from wives. It was well done, but overlong.

Sarah Vaughn, now at the Paramount, New York, was another name act. Songstress handled herself admirably in churning up two tunes and looked well doing it. An excellent novelty act, Johnny Lander featured his balancing on a tall ladder throughout the turn, playing violin, maracas, etc. Ray Bloch's music was unusually loud through most of the show.

Dave Garraway's Chicago-originated video program (NBC) perhaps the most imaginative show on the air at the moment, showed what can be done tele-wise with a pop song on his Sunday (4) evening show. He fitted pop tunes to action as the opening and closing numbers and the two routines alone without the smart production work intervening made the show a standout in the series.

Using "Lovely Runch of Cucumbers" as the debut tune, Garraway and his producers built an attractive setting and routine around the lyric and put it over with a bang. But the closing idea roped to the pop, "Shippin' Around" was the clincher. It pictured three teams of his actors meeting clandestinely and at momentary intervals before an apartment house setting each handling parts of the lyric. As the bit progressed, the pairings were interrupted, sneaking off separately, then getting together again. As characters went in and out of windows and doors, the thing built up to the point where different males were lyrically romancing different gals each time in a witter of planned confusion. The thing approached a satire and became highly amusing and entertaining.

Milton Berle delivered another satisfactory session with a batch of good talent combining efforts to keep the show on its previous high levels. It's becoming increasingly apparent however that Berle is sticking close to a formula which starts out with an acoo or novelty act, followed by an interview with a name, followed by a female singer, who introduces the first production number. In this instance, the Piern Bros. (2) gave the layout a hot sendoff and Edward Everett Horton provided an easy-going discussion with Berle. Mary Small delivered "Tenebrous Symphony" and Berle Horton and others returned in drag with comedy terps to "Irish Washerwoman." Miss Small picked the wrong tune for this part of the show, and camera-wise her blondness personality didn't come off too well.

In the second half the Mazzone Abbott dancers got things going in a high vein with their Apache dance with Berle adding a further bit of comedies. Phil Regan, as is usual, got off on the right side of the audience immediately and warmed up the crowd to the extent that he converted his turn into a community sing.

The proceedings wound up with an entertaining plug for the Berle picture, "Always Leave Them Laughing," in which a variety of performers impersonated some of the showbusiness greats. Jackie

Green stood out with his take-off on Jolson and Durante. Another good sequence was Neil Stanley's impersonation of Groucho Marx with Berle chiming in with an impression of Harpo. Ginger Manners' impression of Betty Hutton, Larry Best's carbon of Danny Kaye, and Berle's facsimile of Charlie Chaplin all came off well. In between these sequences, there was a chorus of the title tune from Berle's film, which served primarily as a device to give the performers time to get set. Plugs for Berle were purely coincidental.

Paul Whiteman's innate sense of showmanship is probably the distinguishing feature on his Sunday night session over ABC. The vet bandleader's good taste and touch of authority helps put this variety layout in a superior category. The only shortcoming is perhaps an occasional comedic touch which could impart a greater degree of sock.

Sunday's session (4) was highlighted by a scene from "Love or Money" with June Lockhart and John Loder. The essential lightness of the scene suited the mood of the show, but at the same time diminished the impact that both these performers might otherwise have made.

The magnum opus of this program was the waltz scene choreographed with a wide sweep of motion by Valerie Bettis. Terps had picturesque movement, listenable music and excellent dance values brought out by Dorothy Ethredge. Georgiana Hannerster provided the vocal background.

In the song departments Eugene Baird sold "New York Blues" in a picturesque setting, and 13-year-old Junie Keegan gave an appealing rendition of "All Aboard for Blanket Bay." Latter item could have been over-syrupy but fortunately wasn't.

Richard Kollmar's "Second Chance Club" appears to be one of the few WOR programs that shows some indication of being worthy of a permanent network slot. It's essentially a variety pattern, but instead of having an act lineup, this display has a succession of skills. The sketches are enactments of letters purportedly sent in by listeners asking Kollmar what he would have done in the situation represented. Maybe the show isn't pulling in sufficient mail or the letters sent in do not suggest situations worth dramatizing, since Kollmar seems to be reading letters from what looks like the same bit of stationery.

There were some good enactments on Thursday's (3) show, notably that between writer-director Ernie Glucksmann and Bill Meigs. Danny Dayton's portrayal of a terror-stricken jewelry salesman seemed too phoney. All the skits seemed to be based on rather made situations for vaudeville. In fact the contribution by Bernie West and Mickey Ross could easily be part of their vaude and cafe catalog.

Currently the content of the Saturday night TV entries, Jack Carter's hour-long "Cavalcade of Stars" may not keep set owners from going out, but for the stay-at-home it's an entertaining dish. As indicated by this week's (3) program Carter is offering a well-balanced vaude show. Though not youthful broadcast travels at a pleasant pace is amiably covered by Carter and features some okay acts.

Show's opening spot was held by the top team of Lewis & Van with the camera doing a good job on playing up their fancy stepping. In the vocal department both Joan Merrill and Carl Ravazza showed to good advantage. Miss Merrill with her warbling of "Sing You Sinners" and "How Did He Look?" and Ravazza with his vocalizing of a novelty number and "There's No Tomorrow." Comedy slot was capably handled by Vera Vague, Helene A. Howard, jany ballroomology also registered.

Program closed with a capsule version of the Milton Berle and Ed Wynn tele shows. Carter impersonated both comedians and got off some funny bits. Pat Winchester and Jerry Mahoney were briefly spotted for good results. Plugs for Whelan Drug stores and products were frequent but inoffensive since they served mostly as a break between the acts.

Presentation of excerpts from the legiter, "Texas, I'll Dartin' on 'Tonight on Broadway' (CBS-TV) Sunday night (4) made this one of the best efforts in this series to date. A good, old-fashioned

(Continued on page 36)



*What happens when television hits eight major markets?*

To say that television is growing would be bromidic. To say that in eight major markets television's audience has *passed* that of the nation's largest circulated magazine would be specific. Such is the case.

Not only has television's circulation and audience in these eight markets surpassed the top national magazine, an advertiser actually reaches *more* people with the average evening television program\* than through the average black and white full page advertisement in this magazine.

Now you can demonstrate your product in your prospect's homes with a medium that is human... alive... consuming. And best of all you can reach more people in the nation's major markets than your national magazine advertisements can reach. Like most advertisers, when you buy television in the eight markets listed below, you'll probably select the leading station—a station represented nationally by **NBC SPOT SALES**.

\*The average evening television program in a station represented by NBC Spot Sales.

Metropolitan Area	Nation's Largest Magazine		Area's Leading Television Station	
	Circulation	Persons per ad: black & white 1 page ad	No. of TV sets	Viewers per ad: evening program
New York	504,713	304,039	875,000	714,866
Chicago	164,986	99,388	754,000	307,515
Los Angeles	219,851	132,257	751,000	305,064
Philadelphia	133,202	80,740	295,000	232,842
Boston	166,641	100,385	177,026	144,628
Cleveland	60,279	34,312	102,000	83,333
Washington	72,485	43,664	49,600	56,864
Schenectady	28,019	16,880	38,000	31,046

Sources: Magazine circulation: Latest published market breakdown of circulation of the magazine. Station: Source available on request. No. of TV sets: NBC Research Dept. Official estimates. Viewers per average evening program: F. E. Hooper (Sept. 1949).

## SPOT SALES

Representing Television Stations: WNBC, New York • WNBC, Chicago • KNBH, Hollywood • WPTZ, Philadelphia • WBZ TV, Boston • WNEK, Cleveland • WNSW, Washington • WGBS, Schenectady

## Tele Chatter

### New York

Radio actress Sara Berner, heard on such shows as Jack Benny and Jimmy Durante, guesting on CBS-TV's "Toast of the Town" Sunday night (11). Charles Speer, co-writer of DuMont's "Hands of Murder," lectured the Univ. of Pennsylvania's TV writing and production class yesterday (Tues.) in Philadelphia. N. Y. World-Telegram radio-TV editor Harriet Van Horne and actress Hope Miller guest Sunday (11), together with radio emcee Art Linkletter, on NBC-TV's "Leave It to the Girls."

Brunswick-Balke-Collender Co. signed to sponsor DuMont's pickup of the bowling championships from Chicago tomorrow (Thurs.) and Sunday (11). Nat B. Eisenberg replaced Roger Bauer as director of WOR-TV's "Get Together with Gambling." DuMont's "Easy Aces" slated for launching next Wednesday (14) in the 7:45 to 8 p.m. slot. Frederick W. Ziv film package will be bankrolled over WABD by Hudson Dealers. Silent film star Constance Talmadge makes her TV debut Friday (9) as guest on Dennis James' "Okay, Mother" show via DuMont. N.Y. Television Dealers Assn. established as a service organization for its members, providing a clearing house for surplus merchandise and a group buying plan. Paul S. Ellison, former chairman of the Assn.

of National Advertisers, named sales vicepres of Archer Productions, commercial films and TV producers.

Maurice C. Dreier doing a series of TV films on his forthcoming book, "How to Be a Gourmet." Pix are being leased in St. Louis by Premier-Hardcastle Television Enterprises. Chesebrough's "Greatest Flights of Century" scheduled to add WSB-TV, Atlanta, to its list of stations starting in January. Glenda Farrell mulling a weekly half-hour TV package titled "Angel of Hell's Kitchen." Richard Golden, formerly with the Schwerin Research outfit, signed by Lester Lewis Associates to script "Eloise Salutes the Stars" on DuMont. Lewis also signed Florence Roman, formerly with ABC-TV, as production assistant and named Marie Stroud as casting director. She replaces Robert Quarry, who resigned to join the Katharine Hepburn company of "As You Like It."

Dec. 20 issue of Look to carry three-page piece on NBC-TV's "Howdy Doody." John Tillman, WPIX chief announcer, lecturing today (Wed.) at NYU on video production. Actress Ethel Everett to make her third appearance on CBS-TV's "Studio One" Monday (12). She does CBS-TV's "Big Story" Dec. 23. ABC-TV's "Crusade in Europe" co-op. has been bought by Detroit Edison on WXYZ-TV and by Stromberg-Carlson over WHAM-TV, Roches-

ter... WOR-TV will air a special program Friday (9) from a charity ward in Bellevue Hospital for its 85th annual children's fund drive.

### Hollywood

Red Nichols and his combo will start a 15-minute once weekly layout on KTTV on Dec. 13. Program replaces "The Annette Warren" show. Titled "Collectors Items" layout will feature Nichols who will go into the history of old jazz classics and then turn to his combo for demonstration... Tele-vendor, Inc., has been formed by Jerry Fairbanks at \$75,000. Tele-vendor will film "mail order" commercials for television giving video viewers a Sears, Roebuck catalog-type blurb. Fairbanks said new firm has no connection with his Jerry Fairbanks Productions... Spade Cooley has been reappointed for 13 weeks by Central Chevrolet. Program is beamed by KTLA.

Carroll Righter starts a once weekly series of 15 on KLAC-TV tomorrow (7)... First "Dick Tracy" telefilm being written and produced by P. K. Palmer, wound shooting Saturday (3). Film was made for ABC-TV audition purposes. Web will buy the series if it can find a sponsor for it. Richard Byrd, Chili Williams, Dorothy Ford, George Offerman, Ben Weldon, Lee Patrick, Joe Devlin and Paul Newlan comprise the cast. Terry Morse directed. Pic was rolled at Pilmonte's Darnour studios... "Ranch Roundup," headlining T. Texas Tyler and Ann Jones, debuts on KTTV today (6).

## Inside Television

People who live outside the range of television transmitters dwell within an "ion curtain," according to a kidding editorial in the Adirondack Daily Enterprise, published at Saranac Lake, N. Y. "So the Constitution guarantees all of us equal rights, but do we get them up here in the Adirondacks?" the editorial asks. "We, along with other parts of the U.S.A., do not. While half of America has life, liberty and the enjoyment of Milton Berle on television, we have no Berle."

For those Adirondacks residents who want TV, the editorial advises they move down to White Plains or Yonkers. It warns them, however, that "a singing commercial looks even worse than it sounds, and that the television comedians have already run so far out of fresh jokes that Milton Berle is already reduced to stealing from himself." In fact, it continues, if present TV programming continues, the migration south "may meet an oncoming surge from downstate as tired people, weary of a living-room full of neighbors every night and a swelling bill for beer every month race to escape television and to settle behind the Ion Curtain. Some day our proudest boast up here may be 'Television cannot be received.'"

N. Y. Daily News' WPIX, continuing its emphasis on public service programming, has bombarded viewers during the last week with information on New York City's critical water shortage. TelePIX news-reel carried three different pictures on conditions of the city's reservoirs, as well as an interview with Stephen J. Carney, Commissioner of Gas, Electricity and Water. Carney also guested Saturday night (3) on John Crossen's "City Hall" show on WPIX. Station on Friday (2) started airing of a twice-daily film spot urging viewers to conserve water. Spot will continue until the crisis has been passed. NBC's WNBC and WNBT are including the phrase "Save Water," on all station breaks.

Frank Folsom, new RCA prexy, is given a warm profile in the November issue of Nation's Business. Mag says that "Folsom is acknowledged as the man who sold the United States on television. He did this effectively that most sets are being bought by low and middle income groups, 'once regarded as outside the market.' Article recalls that in March, 1947, Folsom invited 100 of his actual and potential competitors to a meeting in Philadelphia, where he showed them the blueprint for RCA's production and promotion plans and then took them on a tour of his company's Camden TV plant so they could see how things were done.

Further uses of television as a sales medium are expected to result from the tie-in between major book publishers and the "Author Meets the Critics" show on ABC-TV. First presentation of annual AMCL literary awards are to be made on the show tonight (Wed.), based on polls of critics throughout the country for the best fiction and non-fiction. Book pubs who have published works of the winners are preparing special promotion material based on the awards and will thus take advantage of the extra publicity to be gleaned from TV.

Martin Stone agency, which packages "Author," is building the awards as an annual prestige event for the show on the assumption they can lend added impetus to forum-type programs. Nominating committee includes program moderator John K. M. McCaffery, Joseph Henry Jackson, Fanny Butcher, Edward Weeks and Lewis Gannett.

New Stages professional off-Broadway group is currently lining up a series of television program ideas for submission to networks and ad agencies. Plan is to specialize in inexpensive packages with the actors doing as much ad lib dialog as possible to cut down on costly rehearsal time.

Group had been working with West Hooker TV Features on a proposed "Peace of Mind" series but severed that association through inability to come to terms with Hooker.

### 'Cisco Kid's' Bakery Dough Three More TV Shows In Sight for Wendy Barrie

Interstate Bakeries have signed to sponsor the upcoming series of "Cisco Kid" television films in a number of TV markets on the Coast and in the Midwest. Weber's Broad, an Interstate subsidiary now bankrolls the "Kid" show on radio. Agents on the account is Dan B. Miner.

Pics are being produced by Ziv TV Productions in association with Philip N. Krasne who turns out "Kid" westerns for United Artists theatrical release. They are to be aired as a half-hour once-weekly program, with the contract calling for \$2 a year for the next 10 years.

Three video shows are in prospect for Wendy Barrie on ABC. Aside from her current program, ABC is prepping an audience-participation show. "Parties" slated to start sometime after the new year, and she's also slated for an afternoon chat-show season. There's a possibility that the latter may emanate from her home too. It's not definite as yet.

Current Wendy Barrie show will shift from Wednesday to Thursday evening starting Dec. 22.

### Tele Authority Huddles In Face of Widening Rift Among Performers

Faced with a widening rift in performers' ranks, the newly-formed Television Authority is holding the first meeting of its executive board at the Hotel Astor, N. Y. today (Wed.) to map the first steps in organizing live talent in video. Set up by all the members guilds of the Associated Actors and Artists of America, excepting the Screen Actors Guild, the TA machinery is starting to operate exactly on the schedule blueprint almost two months ago.

Initial problems facing the TA board will be the ironing out of the jurisdictional controversy with the SAG, which is blocking the new outfit's control over films for video. TA leaders have been trying to reach a compromise settlement with SAG chiefs in order to avoid the likelihood of a jurisdictional war in performers' ranks. SAG has rejected previous overtures made by the eastern talent guilds, but the TA board is expected to make still another bid to rectify peace.

In the initial stages it's expected that TA will confine its organizational activities to the live TV field, where SAG does not contest its authority. SAG, on its side, is starting to ink pacts with vidpix producers to sew up that TV sector.

### Wants To Keep Man From Going Berserk

Sometimes there is a radio or television executive

who values his direction so much that he would do anything to keep him from losing his top of going berserk.

That's where I come in, I hope.

I want a job... where my experience and love of radio and television, and means for details would revive a better director for more important things.

Even though I have learned to listen well... I have ideas galore which I can give my bosses at the drop of a problem.

I am positive that in addition to working like a trojan, some of my ideas based on my experiences in radio stations, advertising agencies, the theatre, and network radio and television will pay off many times my salary.

My name is EVELYN ELIASON

My Address is 46 E. 80 St. N.Y.

My Phone is PL 5-9478



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impact**

Small wonder so many new products and advertising campaigns are launched over WLW. For its over-all performance is remarkable.

In four weeks, The Nation's Station reached FOUR-FIFTHS—80%—of all the 3,644,400 radio homes within the WLW Metropolitan-Able Area between 6 a.m. and midnight. That's coverage!

Of all listening among all radio homes between 6 a.m. and midnight during an average week, WLW received six times MORE listening than the average of the nine major competitors. That's penetration!

Of the 238 stations heard in WLW land, The Nation's Station received ONE-SIXTH—16.6%—of all listening to all stations. That's dominance!

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If you are planning to launch a new product or advertising campaign, call them first. The Nation's Station. Write or call any of the following WLW Sales Offices:

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440 N. Michigan, Chicago 1, Ill.  
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\*Station Radio Index, February-March, 1949



when you want  
**impact you want**



MODERN BROADCASTING CORPORATION

correction,

Mr. Crosby!

NBC with its enormously popular entertainers and magnificent coverage draws only about 1,500,000 letters a year. The Mutual Broadcasting System... gets 3,500,000. This is because Mutual is loaded with controversial commentators who pull a lot of mail, and also because Mutual has a habit of asking people to tear off a box top and send it in with a dime.

— JOHN CROSBY IN COLLIER'S FOR DECEMBER 10, 1949

Provocative programming? Indeed yes—but that boxtop-asking habit is not ours. It's our *sponsors'*, and they find it enormously sales-productive.

We guess a prime reason this network is so much more response-able than others is the way our 500 stations—300 of them being the only network voice in town—make a neighborhood of a nation.



Tele Follow-Ups

(Continued from page 32)

tuneful musical such as *Texas* lends itself to this sort of tele show and it proved excellent entertainment. Half-hour program had a smooth flow, rather than being jerky or truncated thanks to a good adaptation by Robert Sylvester. Excerpts shrewdly picked the musical and comedic highlights, with Kenny Delmar and Louisa Smith socking over their "Politics" duet and Danny Scholl and Mary Hatcher scoring in the lavish production number "Bve and Bve." Fave Emerson as commentator lent a good deal of charm and beauty to the proceedings, to give it tone. Two commercials for Cynsley at the beginning, and two more at the end, were lasting it on a little thick, however.

**Luise Rainer**, making her bow in British video brought rare charm to the starring role of *His Candlelight*. First aired Sunday, 27, and repeated last Thursday, 11. It is estimated the show attracted an audience of almost 1,000,000 viewers on its initial presentation. This lighthearted frolic of a lady's mood who poses as a countess to a knight who leads her to believe that he is a baron, is an ideal TV subject, and deft production and accomplished all-round acting made it a scintillating 90-minute of entertainment. Casting of Miss Rainer for this role was a natural

and she was every bit at home in the elaborate and authentic Viennese settings. Other top roles were flawlessly played by Robert Fleming and Clive Morton.

**NBC-TV's** "Philo Television Playhouse" attempted a moody dramatic piece based on F. L. Green's *Mist on the Waters*, Sunday, 4. It was a novel that called for masterful direction—the kind that John Ford gave the film classic *The Informer*. Lacking such careful delineation of character, slow building of atmosphere and suspense, and other narrative values, it failed to register as a convincing document.

Story concerned a Belfast tailor played by Turin Thatcher, who kept a batty old tramp around his shop as a buddy. The yammying old man, who was thespian by Dan Morgan, talked the tailor into blackmailing a clerk. When the latter committed suicide, the strange friends suffered a moral disintegration. Thatcher being tormented by conscience and Morgan created by fear of the police. The weakness of the characters, Thatcher's indecision and Morgan's frantic panic, made an essentially unpleasant tale. And there wasn't enough insight into their personalities and motivations to make it worthwhile viewing for a full hour show.

The acting was by and large, good and Thatcher got across some feeling as the man who succumbs to the lure of cash only to regret quickly. Sets were naturalistic and lighting was suited to the low-key atmosphere. However there were a few times when direction made the action more ludicrous than pathetic. And the final scene when the tailor shop was supposed to go up in flaming explosion failed to carry a realistic punch. A filmed sequence would probably have yielded better results.

**Fay Bainter** and Joseph Schildkraut, topping an excellent supporting cast brought the "Ford Theatre" series back up to its standard top quality on CBS-TV Friday night, 12, in an adaptation of Edward Chodorov's *Kind Lady*. Adapted by Ellis Marjorie, the hour-long melior had Miss Bainter as a wealthy Londoner being victimized by a gang of clever crooks who moved in on her and taking advantage of her heart rendition tried to make her sign her fortune to them. Show might not have elicited all the suspense possible from the plot but the acting production and direction were of such quality to glue viewers to their sets.

Miss Bainter, in her second performance on the Ford show, was such as the old lady and Schildkraut was sufficiently nefarious as the gang chief. Topping the supporting players were Philip Evans doing a fine bit as Miss Bainter's maid and Zula Talma as her best friend. Others showing well were Jack Manning, Elaine Ellis, Bruce Gordon, Milton Stevens and Arnold Robinson. As usual on the Ford series, Max Daniels' direction was ace.

Show produced by Garth Minter, was replete with top production values, including Sam Leve's sets and Cy Feuer's background music. Show plugged the new Mercury cars but the filmed spots were not half as good as the usual Ford commercials. That "better than ever" routine can become as irritating as *Lucky Strikes* trippinghammer.

A *frustrate* comedy prospect was uncovered for tele Sunday night, 4, with Menasha Skulnik's appearance on the "This Is Show Business" program CBS-TV. Yiddish comic revealed himself as excellent TV fare with his dialog characterization and pantomime in a monolog on his trials and tribulations in a police court. Yet humor is at home in the English medium, his accent being soft instead of grating, the approach to his material being gentle and shoulder-shrugging instead of harsh and his delivery being easy and graceful instead of obviously punning.

Program continued at its high level, being entertaining, clever and pleasantly phony as of yore. Elmer Clifton Padman brings on the top talent with their bogus problems, and gives them scope to perform their specialties. Skulnik whose "problem" was whether to stay a comic or become romantic after answered it perfectly with his monolog. Ethel Griffies whose worry is how to retire gracefully from a stage that continues to need her services, repeated his "Only for Americans" number

from the "Miss Liberty" legster. Paul Sydel and Susie did their sock dog balancing act, after Sydel disclosed his "problem" of being so lonely on the road. Gypsy Rose Lee's presence on the board of experts, along with George S. Kaufman and Abe Burrows, helped the quips fly fast for a highgrade half-hour.

"People's Platform" was the arena for a highly informative discussion on modern art on the CBS network Friday, 2, although it is likely that the average viewer's reaction was "so what?" For the intelligentsia, however, the program made a first-rate attempt to pose and answer some of the knotty problems in appreciating Picasso, as at Charles Collingwood, as moderator, did a good job of keeping the pro and con participants on the point and the stanza was given a big lift by the numerous art prints used to illustrate the argument.

A nod should go to Household Finance Corp. for venturing into these somewhat esoteric realms for the benefit of a relatively narrow listening segment. The plugs, however, tend to be somewhat pompous in getting around for the pitch about HFC's role of lending money.

**Robert Garland**, N. Y. Journal-American drama critic, proved once again that someone who can tell the difference between a good and bad egg doesn't have to know how to lay one too. Garland's one-acter on the "Chevrolet Tele-Theatre" Monday night, 5, was of mediocre calibre. Titled "At Night All Cats Are Gray," the play was a deliberately artificial comedy that didn't have sufficient wit to carry it off. The script evidenced erudition but the play lacked the more essential theatrical know-how.

Hasil Rathbone in one of his standard urbane performances, played a Scotland Yard inspector who traps a femme jewel thief after engaging in some comic-romantic patter with her. Pamela Conroy as the gal overplayed in accordance with yarn's requirements but the performances couldn't salvage the play.

Authors League

(Continued from page 31)

taken part in NTC meetings. It has become allied with the SWG, which gives that Coast group representation in the east and further complicates the picture.

One of the factors moving towards an early settlement of the jurisdictional question is the need to organize TV scripts not now in the League. At present they can become ALA members at large. But it's apparent that if video writers are to discuss their common problems, they must be able to get together whether they're in one guild or another.

NTC is divided into two halves. Eastern division membership includes Oscar Hammerstein II, ALA pasty, Elmer Rice, Philip Dunne, Milton Pabel and Richard Lasker for the DC, Robert Landry and Richard Lockridge, AG, Erik Berthoff, Pete Lyon, Sheldon Stark and Stan Silverman, RWG, and Lou Borg, Max Wilk and Ruth K. Friedlich, TWG. Coast division includes Albert Maltz, AG, Robert Altman and Dale Eunson, DC, True Boardman, Milton Meytin and Sam Moore, RWG, and Morgan Cox, Valentine Davies, Oliver H. P. Garret, Sheridan Gibney, John Larkin, Emmet Lavery and Mary McCall Jr., SWG.

Esso

(Continued from page 31)

Esso will not be approved until January, unless a special board meeting is called so Esso hasn't the funds at this time to renew the program for an additional 13-week cycle. Bankrollet's renewed interest is based on what it considers a steady quality improvement during the last few weeks plus the fact that its ratings have slumped steadily.

Esso reportedly wound up its present state of indecision on the show by moving too fast in cancelling the time. On Nov. 23 it was forced to apprise CBS whether it would continue and, since the (dis)approval at that time was only a 10-9 for N. Y. unit, it decided on the cancellation. Network had appeared two days later, too, over showing a 21-4 but the cancellation notice had already been accepted by CBS.

NBC Affiliates

(Continued from page 31)

four burglaries, two cases of arson, two suicides and one case of blackmail. Cases of assault and battery, survey reported, "were too numerous to tabulate."

The group found much of the action in the who-dunits taking place in 'saloons with brawls and drunkenness. Too numerous to mention. Stories dramatized also included crooked judges, sheriffs and juries. The crime programs, according to the association, were viewed on all 1. A video outlets during the week except KFI-TV in letters to each of the stations the group said "TV comes into the home and many children are looking at these programs. We believe that without too much effort your station could substitute acceptable programs which would be suitable for family viewing."

1 Big Indie Assn.

(Continued from page 31)

pret of the eastern group with Mal Boyd, prez of the Coast organization. On the assumption that the indie producer in TV has a tough road ahead, the two organizations believe they will get farther by putting up a united front with the networks and ad agencies. In addition as a national organization which will eventually include Chicago producers, they will be able to meet and work out problems that might arise with various talent and craft unions.

Topping the cooperative agenda of the two groups is a program for standardization of contracts. Negotiations are to be undertaken with the Authors League on producers' contracts with TV writers. In addition, the general membership of both is expected to act soon on a proposed fair practices code and a code of ethics which will be submitted after approval to the nets and agencies. Also a series of legal seminars will be held in N. Y. under the chairmanship of ITPA general counsel James L. Fly. Similar series will be held by the Hollywood outfit, with the lectures later to be exchanged.

Boyd is now headquartering in N. Y. and will handle Coast producers' problems via correspondence with acting TPA chairman Bernie Ebert in Hollywood.

Wynn, Murray

(Continued from page 30)

Garden for the rights. If that goes through, CBS is convinced the three-way parlay of Murray, Wynn and sports will find a new untapped audience among Saturday night stay-at-homes.

Speidel's first 13-week cycle on the Wynn show concludes with the Dec. 29 broadcast, so that the program will continue under Lamels bankrolling with no intervening lapse. Show will continue to be staged in Hollywood on a once-weekly basis and kinescoped for subsequent transmission in the east and midwest. Web has not yet decided what to toss into the Thursday night 9 period now occupied by Wynn but will probably select from among several house packages now being wrapped up for a time audition, including "Escape," "Stage Door" and "Our Hearts Were Young and Gay." Laties two are being produced by Carol Lewis in association with CBS.

Proof that Saturdays might be a good TV night has been demonstrated by DuMont's "Carnegie of Stars" hour-long variety show aired from 9 to 10. Program has led the Hooper top 10 several times in the last few months. NBC, meanwhile, is still sitting on its plans for a three-hour video spread Saturday nights.

Andrews Sisters in Free 'Christmas Party' Platter

Hollywood Dec. 6. Andrews Sisters have transcribed a 30-minute show, "Christmas Party" for shipment to 200 indie stations for free. Transcription was made up of seven of their recordings, including those made with Ring Crosby, Danny Kaye, Gus Lundberg and Vic Shiner.

Two recorded permission from their sponsor, Campbell's Soup, to release the program.

WPIX Hikes Rates To Spot Clients

Pointing up the significance of spot announcements as the financial lifeblood of indie television stations, the N. Y. Daily News' WPIX has upped its rate for spots, effective Jan. 1, while maintaining the old rate on program time. While the station has had an increase in program sponsors during the last year, it is no secret that most of its revenue is derived from spot advertisers. Same situation is believed to hold true for most indie stations throughout the country.

Rate hike marks the first by WPIX since it went on the air June 15, 1948. New rate for a minute plug, either live or film is \$200, compared to the current charge of \$150. Twenty-second announcement is \$150, compared to the current \$90. Advertisers pacting for spots before Jan. 1 get 26 weeks' protection under current rates.

Station has also reallocated its frequency discounts for spots, now offering 5% for 13 times 10', for 26, 15% for 52, 20% for 104 and 25% for 260. New Class B rate for spots will be 75% of Class A and Class C 50% of Class A. Class A time will include 6:30 p.m. to 10:30; Class B, 5 to 6:30; and Class C, all other times. Station's basic time scale of \$1,500 per hour, which is rated down accordingly, remains unchanged.

San Angelo, Tex.—Bob McDaniel, former announcer and sports-caster on the staff of KTXI, here has been promoted to the post of station promotion manager.

Will Do Anything?

There isn't anything I won't do

to assist a radio or television director

I will give him the benefit of my 12 years in local radio (the theatre) advertising agencies and network radio

I want to take off his hands the petty little details that are so important to a show, but which take up too much of his valuable time

I will be his buffer His Girl Sunday and come up with an idea every now and then which will provoke a nod of approval

I know a good radio and television show when I see one. It's because I see so few good ones these days that I honestly feel I can make an important contribution in script in ideas in many other ways

That will make her salary look like petty cash

My name

EVELYN ELIASON

My Address is 46 E. 50 St. N.Y.

My Phone is PLass 9-6755

"ARCHIE ANDREWS"

SCRIPT #234

By Carl Jampel

CAST

Archie	Bob Hastings
Jughead	Harlan Stone
Mom	Alice Yourman
Dad	Art Kohl
Veronica	Gloria Mann
Betty	Rosemary Rice

Director Ken MacGregor  
Announcer Dick Dudley  
Organist George Wright

NBC, Saturday, 12:30 P.M.

you can do it better with the revolutionary

ALTEC 21B MINIATURE MICROPHONE

It achieves uniformity... provides greater intelligibility... it is omnidirectional... shockproof... it has a false bass build-up... more realistic gain before microphone feedback... it is size comparable to portable variety of portable... extends the fidelity of reproduction

talked about... heard

ALTEC

161 West Avenue New York 10, N.Y.  
158 North Vero St. Hollywood 36, Cal.

**A RADIO HISTORY OF THE**

**WAR**  
With Jackson Beck, narrator  
Writer-Producer: Ted Cott  
Production Coordinator: Henry  
Morgenstau, 3d  
30 Mins.: Sun., 3 p.m.  
Sustaining  
WNEW, N. Y.

Sub-titled "A History Book  
Wired for Sound," WNEW's "Radio  
History of the War" series, which  
premiered last Sunday (4), is a com-  
mendable venture. In terms of  
radio station programming, it ap-  
proximates for radio the job Col-  
umbia Records did in Volumes 1  
and 2 of Ed Murrow's "I Can Hear  
It Now," reprising major episodes  
in the events leading up to and in-  
cluding World War II.

Written and produced by Ted  
Cott, the station's program man-  
ager, the program represents an  
intelligent and sympathetic editing  
job utilizing historic broadcasts  
made by all the great figures of  
the period and culled from Ameri-  
can, British and French documen-  
tary wartime airings.

As a job of reporting, Chapter  
One detailing the causes and  
events leading up to the war re-  
capitulated them with startling  
clarity. It remained simple and  
unemotional throughout, without  
recourse to sound effects or mu-  
sical assists. Thus the show was  
kept on a purely history-recording  
level. It could be that this objec-  
tivity lent a greater impact to the  
Drew Middleton excerpt that the  
program quoted with stunning im-  
plications. From Middleton's N. Y.  
Times article of a couple weeks  
back, that the supposed denazifica-  
tion of Bavaria has resulted in the  
old Nazi guard again taking power,  
the program drew its unpointed  
moral, suggesting that the series  
would show how hard we must  
fight for peace.

That the need exists to hammer  
home these facts constantly goes  
without saying; that the overall  
intent of the program is admirable  
is equally apparent; that to hear  
the sheer beauty and force of Nor-  
man Corwin's words from his  
memorable "Note of Triumph" is  
to again capture some stirring mo-  
ments. But this WNEW documen-  
tary, as most documentaries, does  
not come through on radio. Fine  
words and fine thoughts, though  
they be this "history book wired  
for sound," still only adds up to a  
written report. The medium of  
sound requires an added pull, it

must stir and hold by the dramatic  
element too. Facts no matter how  
well expressed or narrated, tend to  
become dull and tiresome in a half-  
hour of listening.

Cott's production was done with  
admirable restraint. Jackson Beck's  
narration was equally fine. But the  
real, live documentaries for an era  
lacking patriotic emotionalism or  
wartime hysteria is still to be writ-  
ten; the formula is still to be  
found. *Rose.*

**ELLIOT LAWRENCE**  
15 Mins., Fri. 9 p.m.  
Sustaining  
WNEW, New York

Maestro Elliot Lawrence started  
this transcribed show on New  
York's first record station obvious-  
ly with a view toward educating  
listeners on modern progressive  
music. He feels that something  
should and could be done to "bring  
this type of music, bop, progressive  
jazz, down to earth where it right-  
fully belongs." A large task that,  
on the basis of a quarter hour per  
week.

Lawrence's idea, however, is  
good. That the initial script, if  
there was one, was not too cohesive  
and failed to prove any solid  
points is secondary to the fact  
that Lawrence made the time in-  
teresting—to one interested in  
music. But it isn't very likely that  
people who have by now gotten  
the habit of listening to recorded  
music with one ear latched very  
closely onto the handleader's dis-  
cussion of backgrounds, musical  
ideas, etc., as represented by Woody  
Herman's recording of "Bijou,"  
Mars Ann McCall's "You're My  
Thrill," etc.

Lawrence made one remark in  
his talk that many hand-leaders,  
himself included, should accept,  
when he explained that "modern  
progressive music doesn't neces-  
sarily have to be loud." Wood.

**RESERVED FOR GARROWAY**  
With Dave Garraway, Connie Rus-  
sell, Jack Haskell, Art Van  
Damme Quintet, Caesar Giovan-  
nini  
Director: Parker Gibbs  
15 Mins., Mon. thru Fri., 11-15 p.m.  
Sustaining  
NBC, from Chicago

Adding to his multiple TV and  
AM activities, Dave Garraway is  
breaking into daytime radio for the  
first time with an across-the-board  
(Continued on page 38)

**Radio Followup**

It cost CBS' Bill Paley a lot of  
out-of-the-network-pocket coin to  
tear up Al Jolson to a three-year  
Columbia exclusive as "Guest  
Star No. 1" in circuiting the AM  
and TV airwaves, but the payoff was

already evident in Jolie's first time  
out last Wednesday (30). Guesting  
on Ring Crosby's Chesterfield  
stanzas she's already committed to a  
minimum of five with the Groaner.  
The teamup was a throwback to ad-  
lib radio comedy at its best, paral-  
leling those of Bob Hope-Crosby  
"dream sequences" when scripts  
are tossed out of the studio win-  
dows as they slug it out on the  
banter front.

Despite the prevailing tendency  
of the comics to go "trades," Jolie  
and the Bingle parlayed the intra-  
trade stuff into nearly a half-hour  
of delightful listening, punctuated  
by some solo and duo vocalizing  
that was strictly off the \$6.60 at-  
traction shelf. Jolie's "Own Back  
Yard" and the Bingle's "Lucky  
Old Sun" (with a choral back-  
ground) were particular gems. The  
frequent in-play on Paley and Col-  
umbia video's intrusions on radio,  
including the Jolie revelation that  
he'll be guesting on some CBS-TV  
stanzas, with even some border-  
line suggestions as to Jolson's re-  
lations with Columbia Pictures.  
The Jolson Story, "Jolson Sings  
Again" was Tiffany-slanted com-  
edy with Grace Allen for the in-  
evitable boosting of George Burns'  
vocal prowess; coming in for the  
windup to effect a neat integration  
with the B & A stanza which fol-  
lows the Crosby show.

B & A, in a resumption of the  
"trades format," even went so far  
as to simulate a Burns-Harry Ark-  
erman (CBC) Coast programming  
veepee! comedy sequence, with the  
laugh dividends making CBS the  
beneficiary of a solid 60 minutes  
of Grade A entertainment.

Predicated perhaps on the sup-  
position that the crackdown on  
giveaways is inevitable or that the  
public will eventually tire of the  
jackpot frolics, the major network  
giveaways in recent weeks have  
been accentuating the entertain-  
ment aspects rather than the tele-  
phonic come-on. Such items as  
CBS' "Sing It Again" and "Stop

**SKIPPY HOLLYWOOD THEATRE**

("Something Special")  
With Marjorie Reynolds, Len  
Mitchel, others; Van Desautel,  
announcer; Del Castillo, music  
Producer-Director: Mitchel  
Writer: Marie Poche  
30 Mins.; Thurs., 10:30 p.m.  
**SKIPPY PEANUT BUTTER**  
CBS, from Hollywood  
(Young & Rubicam)

This transcribed dramatic series  
is a modestly-budgeted package  
with fair production values. The  
story on the screen (5), however,  
was an unimportant tale about an  
improbable situation. The heroine,  
played by Marjorie Reynolds, was  
a wealthy debutante who fell in  
love with an ordinary seaman Told  
in flashbacks, the piece related how  
the far rejected the girl because  
of her riches so she married a so-  
cialite scion. After she was told  
her husband was killed in action,  
she was about to marry the work-  
ing stiff. Unconveniently on her  
second wedding day, the suppos-  
edly dead spouse, turned up. But,  
conveniently, the sailor was killed  
in some labor dispute, and she kept  
her well-to-do hubby and the mem-  
ories of her poor lover.

The bromidic plot was unfolded  
with fair dialog and competent, if  
not outstanding, acting. Del Cas-  
tillo's musical backgrounding was  
capable. But the entire vehicle had  
the ring of a formula, albeit a  
formula that may appeal to the  
teen-age and housewife purchasers  
of peanut butter. Commercials for  
Skippy were good, stressing its  
food value. *Bril*

The Music" can easily stand on  
their own entertainment merit to-  
day. Latest to follow the pattern  
is NBC's "Hollywood Calling,"  
which has just negotiated a deal  
with George Jessel for the com-  
edian-producer to provide a weekly  
flip in the show. Results were  
apparent last Sunday (4) when,  
with an assist from Christie Helm,  
Jessel broke up the monotony of  
the telephonic exchanges with a  
variety of good-humored (1) vi-  
gnettes.

Cleveland-Singer Ken Ward  
and Pianist Jack Elton are offer-  
ing songs of struggling composers  
over both WTAM and WNRK TV  
during the presentation of their  
Easy Aires" and "Three and  
Easy shows.

**RHYME AND REASON**

With Dr. Nandor Fodor, Bill Gor-  
don, announcer  
Producer: Ted Cott  
15 Mins.; Mon., 10 p.m.  
Sustaining  
WNEW, New York

A novel program idea "Rhyme  
and Reason" consists of psycho-  
analyzing popular songs. On the  
program (caught (5), Dr. Nandor  
Fodor, Hungarian-born analyst,  
had as his patients "I'll Never  
Smile Again," "Don't Cry, Joe"  
and "Paper Doll."

In his Tin Pan-Allysis, Fodor said  
that "I'll Never Smile" revealed  
an obsessive mental state in which  
the singer yields completely to the  
mood of infatuation and tosses all  
reason overboard. Such romantic  
intoxication, he added, is retrogres-  
sive and unhealthy, but tunes of  
this kind are popular because of  
listeners' self-identification with  
frustrated lovers. "Don't Cry"  
on the other hand, he feels demon-  
strates a realistic recognition of  
necessity in that the tilted sweet-  
heart is advised to drop his fixa-  
tion. In "Paper Doll" Fodor found  
psychotic indications, a psycho-in-  
fantism that rejects real women  
in favor of idealized dream-figures  
he can possess absolutely.

Psyching songs serves a good  
purpose in raising public aware-  
ness of unconscious emotional fac-  
tors in American life. However,  
WNEW may have erred in its se-  
lection of a mental disk jockey.  
Dr. Fodor, although the author of  
several articles in learned journals  
and "Search for the Beloved," does  
not have a medical degree, has  
Jungian leanings and an extreme  
bias. He believes, for example, that  
prenatal influences and the trauma  
of birth shape our lives, overem-  
phasizing the importance of early  
life.

The series, however, should pro-  
voke discussion. Will Karen Hor-  
nes be given equal time to answer  
Fodor's views? Will Margaret  
Mead be offered opportunity to  
probe the anthropological implica-  
tions of "Bali Ha'i"? And will Ar-  
nold Toynbee get a crack at the  
historio-anthropological factors in  
"Buddy Can You Spare a Dime"?  
This looks like a case involving the  
Mayflower rule. *Bril*

# AGAIN! 10 of the 15 most popular local shows on major stations in New York are on WOR!

Again and again and again WOR shows clock top ratings in New York. There are reasons: 1. WOR's astute sense of showmanship, built on a bedrock of more than a quarter-century of building and buying programs that make cash registers click. 2. A crack staff of writers, producers and directors who know what appeals to the majority of 36,000,000 people in 430 counties in 18 states and the Dominion of Canada. 3. A total station's Scotch instinct for making every sponsor's penny spent bring two, three and five or more pennies back.

These facts—and more—are good reasons why you should use

# WOR

that power-hull station

at 1440 Broadway, in New York



## Circling the Kilocycles

**Houston**—A new quarter-hour program which will feature interviews with guests and celebrities of the Shamrock hotel is to be heard daily Monday through Friday with Art Finger as m. c. over KXYZ. Airings will be under the sponsorship of the Grennan Cake Division. This is the second local program being heard here for Purdy Bakeries.

**Dallas**—A new full-hour program titled "Happiness Exchange" is being heard Monday through Saturday over KLIF with Jimmy Jefferies as m. c. The program is heard on a participating basis and has a total of 12 sponsors. Jefferies assists Jefferies on the show.

**Edmonton, Alta.**—Alberta's first French-language radio station is being operated by Radio-Edmonton, Ltd. Aim of the station CHFA, is to promote French culture according to Dr. L. O. Beauchemin, president. R. LeClair is manager. There is a staff of 20.

**Boston**—Craig Lawrence, general manager of Hub's WCOP, has been appointed chairman of radio division for the National Foundation for Infantile Paralysis campaign. General chairman for drive is Charles E. Kurtzman, Loew's New England Division manager.

**Pittsburgh**—Jack Craddock, former manager of WMCK in McKeesport, has joined that town's other station WEDO as commercial manager. Before going with WMCK, he had managed a station in New Kensington, Pa. for a long time. Marty Cohen, former publicity director for WWSW and now

a freelance writer in New York, came home to be best man at wedding of Herbert Rosenthal to Louisa Saul. Jimmie Spanos, who succeeded Cohen here and then went to WIND in Chicago in a similar berth, is now handling general advertising and exploitation for a chain of retail stores out of New York. Ralph Petti, announcer at WJAS, and Anita Cole, an architectural student at Carnegie Tech, have announced their engagement.

**Tulsa**—Perry W. Ward has joined the staff of KRMG new 50,000-watt ABC outlet in Tulsa as program director. Ward has been freighting the past two years during which time he was associated with Gene Autry.

**Dallas**—Southwestern Assn. of Broadcast Representatives recently formed were hosts here to over 100 advertisers, agency and station personnel at a special luncheon held at the Baker hotel here. General purpose of SARR is to further increase the effectiveness of spot radio and broaden the service scope of station reps. George Harding, Branham agency, Frank Brim, Katz agency, Howard Dunavan, Lone Star Chain, Buell Herman, Edward Petry Co., Ken Sibson, Ro-Tel, Clarke Brown, Texas State Network, and Clyde Melville, Taylor-Boroff, compose the membership of the group.

**San Antonio**—A city wide campaign in behalf of a Latin American women who lost her husband and three children in a fire which destroyed their home is being conducted here with KCOR as the central receiving spot for the money. Several appeals for aid were given in Spanish with contributions pouring in shortly afterwards. Station officials report that contributions are also being received from all types of listeners despite the appeals made in Spanish. Station sponsors have also promised aid if enough money is raised to help build a home and furnish it at cost and less.

**Cincinnati**—Paul Shumate formerly a producer for KMOX, St. Louis, is a newcomer to the WKRC staff succeeding Harvey Cary as program director. Cary filled the post for 30 months and has been promoted to the station's sales force handling national and local accounts. Fred Gregg, promotion manager of the Cincinnati Post, joins WKRC next week as public relations director. Spot was vacated recently when Charlton Wallace transferred to the station's Times-Star affiliate.

**Richmond**—Construction has begun on four new towers designed to turn WLEE from a 250-watt station to a 3,000-watt metropolitan outlet. Construction is expected to be completed in February giving the station the same power as two other local outfits, WRNL, and WMBG. Station is managed by Irvin Abeloff.

## Radio Reviews

Continued from page 37

assignment in a forenoon strip. But am or p.m., Garroway makes for palatable listening with his casual tempo and unstraining line of gab. "Reserved for Garroway" is a neat variety stanza which doesn't try to burn up the airtime but should easily share a big listener segment.

Garroway, backed by a solid roster of vocalists and instrumentalists, punctuates this session with chatter about sundry matters ranging from puppies to the weather. There's no special point to the chit-chat except to build an informal mood. Connie Russell and Jack Haskell, who have appeared on his show, make the vocal assignments.

**THE MELODY TRIO**  
15 Mins.: Mon.-thru-Sat., 6:45 p.m.  
Sustaining  
WOKO, Albany

Listenable music filters through the loudspeaker on origins from the cocktail lounge of the De Witt Clinton hotel. Instrumentation is piano, Hammond organ and drums. A nice balance has been achieved with this odd combination, although occasionally the drums over-intrude or fail to integrate. Trio wisely stresses melody on the air.

One shot had a medley of Viennese waltzes, "Among My Souvenirs," "Ramona," "Did You Mother Come to Ireland?" and "Do You Care?" organ and piano interpretations by Mr. and Mrs. Duke Melody sounded beautiful. Al Weinlein is drummer. Marty Ross rides the beam in tabbing numbers.

## Luckman

Continued from page 37

personnel setup is scheduled to get a complete revamp.

At the moment there's even some conjecture as to whether Henry Wolf, the Pepsodent proxy, will join in the Manhattan move. That the Lever switch will effect some serious agency dislocations has previously been detailed.

Barnett meanwhile has announced four new appointments to the ad department effective Dec. 5. These include Howard R. Bloomquist, ad manager of the Tont Co. who will join the Lever outfit as ad manager for a group of Lever brands; George B. Smith of Foote, Cone & Belding, who will take over other L.B. brands; Paul Laidley, Jr., now with Gardner agency in N.Y., who will be assistant ad manager for a group of products; and George T. Duram, media director in the N.Y. office of Dancer, Fitzgerald & Sample, who has been appointed media director for Lever.

John R. Allen has been named to the newly-created post of television manager. He was vicepres in charge of TV for the Grant agency.

## Cedric Adams

Continued from page 36

ceiling with Cadillac to make remote broadcasts, and with all expert help he needs.

Weekly road show Wednesday nights replacing four and five times a week remote news broadcasts has been consistent sellout in hinterlands and is now being booked a year ahead. An easy-going, relaxed, extravert Adams is a regional phenomenon in popular appeal.

Adams will be in N.Y. Dec. 13 to emcee the Pillsbury luncheon at the Waldorf-Astoria for baking contest winners with Mrs. Eleanor Roosevelt, Arthur Godfrey and Linkletter also on deck. Adams and Godfrey for some time have been close friends. Godfrey plugging series of Minneapolis Star & Tribune ads lifts from Adams column in New Yorker magazine, have given Adams start on national buildup.

Figure involved in CBS series wasn't revealed. Adams, however, described himself as "Poor Pa Perkins, lowest-paid network act in radio."

**Fort Worth**—The Chuck Wagon Gang, comprising the four members of the Carter family, sponsored by the Bowley Mills has begun its 19th year on the air and its 12th year on WRAP here and carried by member stations of the Lone Star Chain.

## DU MONT'S 'MATINEE' SET TO GO DEC. 12

Extension of DuMont's daytime programming to the full interconnected network has been set for Monday (12), with the two-hour "Shoppers' Matinee" program featuring 21 entertainment segments and time for 12 one-minute spots. Show had originally been scheduled to tee off last Monday (13), but was delayed because of difficulties arising from the current scenic designers' strike in TV.

Show is set up so that DuMont affiliates can sell the 12 spots locally, while at the same time gaining the advantage of having afternoon programming to offer viewers. Format will utilize the subjective camera, with the lens moving from shop to shop. Segments are to be linked by Minnie Jo Curtis as an employee of the shop. In case a station does not sell a given spot, it picks up a news bulletin which DuMont will transmit at each time break.

Talent, in addition to Miss Curtis, includes Susan Raye, Dorothea McFarland, Sydney Smith and the Jene Bartal Quartet. Show will follow by a half-hour Dennis James' "O.K. Mother," which Sterling Drugs will extend to the network simultaneously to the start of the shoppers' program. Latter is to be aired from 2 to 4 p.m., with the show for the intervening half-hour not yet set.

## FCC-WGST

Continued from page 36

1943, with Southern Broadcasting Stations, Inc., calling for a percentage of receipts. Agency held the contract constituted an improper transfer of responsibilities of a station licensee. When WGST complied, the management group sued for breach of contract.

Commission declared it acted within its authority in conditioning the renewal of license on the abandonment of a contract it considered in violation of the law.

Commission decisions, brief said, "can effect an alteration of private rights when a denial of that consequence would frustrate commission action which it is authorized to take."

## Nat'l Spot Radio

Continued from page 36

liability into an asset, the supervisors also work on local merchandising angles.

### New Valuable Tool

Other disadvantage that spot is harder to buy than network airtime, is being partly overcome by the Spot Estimator recently published by the National Assn. of Radio Station Representatives at a cost of \$10,000. This gives figures for time and announcements in more than 1,000 markets. True, the NARS admits, there isn't a simple mathematical formula to figure exact costs of a spot campaign. But its Estimator proves a valuable tool in getting approximate tabs for various selective plans.

Answering the charge that network shows have publicity and glamor values, spot advocates admit that many sponsors new to the field may be embarrassed at not backing a Jack Benny, Bing Crosby or other web personality. However, it's added, there's plenty of allure in a cash register—and that's where the jingles prove their worth.

Spot ballyhoo buys cite the success of United Fruit's Chiquita Banana and the fact that Gertrude Stein's favorite piece of music was "We are the Makers of Wonder Bread." Saleswise, BC and Stanback headache remedies each spend upwards of \$1,000,000 annually in selective programs and announcements, with excellent results. Leading spot spender is Halo, which is the top-purchased product in its field. Skippy peanut butter and La Rosa macaroni are both successful spot users. And Bulova spending \$3,500,000 in spot broadcasting including about \$750,000 in TV, has done an impressive job for itself and the entire watch industry.

Those who favor network airers over spot, stress that webs give discounts while local time costs are relatively higher. In reply NARS says that it is cost-per-sale-effected that must be measured. And in these terms spot radio is more economical because of the impact of locally produced shows.

## Stan Hubbard's Sports Showdown

Minneapolis, Dec. 6

Policy of the State Athletic Commission is not to attempt to exercise any control over a boxing promoter in the latter's decision regarding the radio broadcasting or televising of his fight cards. Stan Hubbard, KSTP president, was told when he appeared before it to air his grievances at a hearing.

Hubbard heatedly charged George Barton, commission chairman and local sports writer, with discrimination against KSTP in awarding the St. Paul boxing franchise to Ben Kaplan. In an angry tirade he contended that Barton had specified that, prior to the award, the St. Paul franchise holder would have to cooperate with rival WTCN-TV. He claimed that a group of his, Hubbard's, friends had their franchise application rejected because it would have meant a KSTP-TV tieup.

On his part, Barton answered that he alone had no authority to issue franchises. One of the other two commissioners, Tom Tolman, said the commission knew all about the St. Paul situation and explained the policy of non-interference. "I just wanted to get the record straight," said Hubbard.

Neither the Minneapolis nor the St. Paul fight clubs is permitting their cards to be televised although the main events are broadcast. Tony Strecher, who has staged weekly wrestling cards in Minneapolis and St. Paul for many years to very profitable attendance, as well as the Minneapolis lights, won't even permit the grapplers' shows to go out over TV. Recently however, a new St. Paul wrestling club was organized after a KSTP-TV tieup and its weekly shows are being televised.

## JOB HUNTRESS!

More than a husband more than my name in lights more than a million dollars

I want to be an assistant to a director of radio or television

Radio showmanship, script writing, production, acting and direction have been in my blood since my premiere radio appearance when I was 10 years old

I know the importance of freeing a director or producer from hundreds of distracting details

I listen well . . . because I am only 22 years old . . . and have a lot to learn

But because I have worked so hard so long, and so energetically in radio in writing in the theatre, in advertising . . . I will stack my 2 and 20 against most 3 and 30's . . . and even some 4 and 40's I have worked with

My experience covers a variety of chores in a 50,000 watt station in a large city . . . writing research, assistant director and program supervision for a 4A advertising agency . . . also script writer . . . assistant to the director . . . and research director on a successful half-hour Sunday network show originating in New York

I have stock company experience both in acting and directing

and as staff member of a Television Packaging Production agency supervising, coordinating and presenting entire show

Salary is THIRDEENARY

My name is . . . EVELYN ELIASON

My Address is . . . 46 E. 50 St., N.Y.

My Phone is . . . PL-aa 9-6788



## THE GREAT AMENDOLA

For George Pal Films THE CAMERAS SHOW Every Friday Night, 9-10 P.M. N.Y. Mgt.: LOU CLAYTON

## JUDY CANOVA

AMERICA'S NO. 1 COMEDienne



WM. H. KING

Exclusive Management:

2025 N. Arroyo Ave.  
Hollywood 28, Calif.

for profitable selling **INVESTIGATE**

**WDEL**

WILMINGTON  
DELAWARE

**WGAL**

LANCASTER  
PENNSYLVANIA

**WKBO**

HARRISBURG  
PENNSYLVANIA

**WRWA**

READING  
PENNSYLVANIA

**WORK**

YORK  
PENNSYLVANIA

**WEST**

EASTON  
PENNSYLVANIA

**WDEL-TV**

WILMINGTON  
DELAWARE

**WGAL-TV**

LANCASTER  
PENNSYLVANIA

STEINMAN STATIONS

Clair R. McCollough, Managing Director

Represented by **ROBERT MEEKER ASSOCIATES**

Chicago San Francisco New York Los Angeles

# Television Reviews

Continued from page 32

cigaret smoker. The yarn, moreover, was interesting on its own merits aside from the brain-teaser elements.

As operated on the opening stunts, the appearance of the three guests was entirely superfluous. They merely noted their solutions on a piece of paper without their being revealed to the viewers. Some interest would undoubtedly stem from the guests' statement of their deductive processes.

This show will be aired every other Friday night, alternating with "The Big Story." Helm.

## PARADE

With Don and Vera Ward: Adele Scott, organist; Al Bain, pianist. Director: Joe Byrne. 30 Mins.; Mon., 7 p. m. TAUBER-BROS.

"Parade," dedicated to the struggling, often palled endeavors of youngsters who sing, dance, recite and play musical instruments, fails to entertain. On show caught some of the performers were so bad it was painful to watch. A more careful screening of participants during auditions would be desirable.

Vera Ward, who has a calm, sincere way of handling children, does a neat job of introducing the moppets before each act. Don Ward, a good TV salesman, handles the commercials, entertaining viewers with his reserve of tricks as well as telling them about Tauber Bros. Ford agency. Question arises whether a children's talent program is a good medium for selling such a product. Something more appropriate to youngsters would be a better idea.

Stints are done in front of a stage. On occasion an entertainer is lighted with a single spot, with contrast being lost and set appearing dimly lit. Either spot should be brighter, or ignored entirely and straight blanket lighting stuck to.

Audience which makes up viewers probably consists of a large matronly majority. Chance for such an audience to grow is slim. Show is not one that appeals to everyone, but to those whom it does, at least it should be more entertaining. Hodo.

AT HOME WITH EDDIE AND EV With Eddie Marr and Ev Barrows. Producer-director: None. Three hours; Mon., through Fri., 10 a. m.

Participating. KLAC-TV, Los Angeles.

Eddie and Ev moved into a three-hour morning slot on KLAC-TV last Monday. Program got under way, as an extremely weak entry, with the couple pacing to and fro in front of the lens seemingly at a complete loss for what to do with themselves. By the end of last week, program was beginning to show signs of settling down.

Interviews, which initially were carried on for 30 minutes over a cup of coffee or while guests were reclining on easy chairs in a living room set, began falling into a more definite pattern. Layout, though stepped up to some extent by the week's end, is still too long for the couple, taken out of a tailor-made, 15-minute nightly segment across the board.

Intermingled with the dropping in of guests to their home, Eddie and Ev play disk jockey and handle sponsor blurbs. Though Eddie and Ev are solid performers, they just haven't conquered a platter pusher knack of handling song-pluggers, record moguls and their product.

Camera work, which proved excessively weak during program's opening days, had come around by the end of the first week to where lens was focused in the proper place at the proper time. Free.

## MYSTERIES OF CHINATOWN

With Robert Rice, Spencer Chan, Herb Ellis, Cy Kendall. Producer: Ray Buffum. Director: Richard Goggin. 30 Mins.; Wed., 9 p. m. Sustaining. KECA-TV, Hollywood.

Bret Harte once wrote, "the heathen Chinese is peculiar, but ABC is guilty here of a peculiarity of its own. Net's videoracles shot the works on production, scenic trappings of authentic motif and eight distinct and separate sets (par has been two) but forgot all about actors and a story to tell for the cameras. Few shows along these channels have had such ornate mounting, the work of Herbert Phillips, nor has the acting and writing been of such uneven quality.

It didn't require any occult powers to find the fault in its lair. So much was spent on sets and

## 'TOAST' RETURNS TO MIAMI TV CIRCUIT

Miami, Dec. 6

Miami vacationers this winter may not be able to see Milton Berle's "Texaco Star Theatre" on television, but they will have Ed Sullivan's "Toast of the Town" Show returned to WTVJ Sunday night (4) via kinescope after a 13-week lapse, after a personal pitch by Sullivan to the Lincoln-Mercury Dealers, who bankroll the opus.

WTVJ had carried "Toast" from June until early October, during which time it was a CBS sustainer. "Toast" kinescope here, says sources, sponsorship for the new season, however, they excluded the Miami market from the line list. When Sullivan visited Miami in November, he reportedly had so many inquiries from viewers on why the show was not on the air that he decided to pitch it personally to the sponsors.

Berle show is not aired in this sector under Texaco's edict to exclude where kinescoping is necessary which do not have a company branch office.

## N.Y. Colleges Seen Suffering From 'Gap-Osis'; Radio Needed as Aid

Syracuse Dec. 6

Declaring the New York state secondary education is suffering from "gap-osis," Don Lyon, radio educator at Syracuse U., urged serious consideration of radio as a supplemental facility for statewide education.

The appeal was made at a week-long conference of the state's high school administrators held in Syracuse beginning Dec. 5. Lyon listed the most important gaps as (1) the evident disregard for the use of radio as a means of educational communication, and (2) the failure to serve the 30% of high school students who do not graduate.

An instructor at Radio Center of Syracuse U., and main speaker at the opening conference session, Lyon suggested formation of a council which would meet with production agencies to set up goals and standards for in-school transmissions. He quoted a figure of \$75 as initial outlay for playback

equipment plus a rental fee of 50c to 75c per half-hour program.

Lyon also suggested that teachers using transcriptions in classrooms and educators utilizing commercial radio time for programs meet with university radio workshop representatives. These meetings, he said, would be designed to develop a greater appreciation for radio's potency and to point up the techniques demanded by radio as well as the problems faced by stations broadcasting educational programs.

"The possibilities are unlimited," said Lyon. "The industry is willing to cooperate but initiative must, of necessity, come from you—the educators."

San Antonio—Louis E. Smith, merchandising manager for WOAI here has been appointed to the sales and service department of WOAI-TV.



## TV stole what PM audience from what AM?

In Boston's first year of TV, the evening share of audience for "FM, TV and all others" zoomed from 3.3% in 1948 to 18.3% in 1949. Mostly this is TV, of course, and obviously had to come from AM station evening audiences —

But what stations?

Again the answer is supplied by Hooper's May-September 1949 figures with the comparable report of 1948. All network-affiliated stations individually lost from 2% to 5.8%. And the total, interestingly enough, approximates the gain for "FM, TV and others."

On the other hand, one Boston station held its evening audience — and even gained listeners against TV competition. This independent station — the Herald-Traveler station WHDH — demonstrated the power of news-sports-music programming to complement video fare in the home.

Now with TV in the picture, Boston's fastest growing station continues to be your surest, best buy in Boston radio.

## Here's what TV did to Boston Evening Radio Listening...

Network-affiliated stations lost as high as 30% of their evening audiences, according to these Hooper figures, in Boston's first full year of TV. And independent WHDH is the only station that gained! In Boston, look to WHDH to protect your radio position.

### Share of Audience May through September

Evening Sunday through Saturday 6:00 p.m.—10:30 p.m.

	Network Stations				
	Homes Using Sets	A	B	C	D
1948	26.2	21.8	12.0	20.7	14.0
1949	25.0	16.0	9.4	18.7	9.8
Audience change		-5.8	-2.6	-2.0	-4.2
					+8.4

Owned and operated by the Herald-Traveler

BOSTON • 50,000 WATTS

Represented Nationally by John Blair & Co.

# WHDH

## State of American Radio

Continued from page 39

tatorship" over radio and marked for broadcasting "the end of one world and the beginning of another."

"Despite these dire comments," Coy asserted, "American broadcasting continued to flourish."

While on the subject of network operations, Coy took occasion to reiterate his recent statements that a reexamination of chain practices is due in light of the developments in television and FM. "It is entirely possible," he said, "that other or additional regulations are needed to protect against monopoly."

### Those Giveaways

Coy also touched on the Commission's ban on giveaway programs, rulings on station editorializing, and the Pennsylvania court decision denying the state censorship powers over motion picture films used on television. These and other problems, he said, all contribute to the complicated job of the Commission in safeguarding freedom of expression.

The main question before the courts on the giveaway shows, the chairman said, is "plainly and simply" whether the Commission regulations fall within the lottery section of the criminal code. In obtaining a stay of the FCC rules, he noted, the industry raised the point of infringement of the Constitution, "despite the fact that it is quite clear that the publishing of lottery information is not a right protected by the First Amendment."

The courts, he added, will have to decide whether "these grandiose giveaway programs" which award a washing machine or a trip to the North Pole "for guessing the location of the capital" are "a legitimate exercise of free speech and therefore come under the umbrella of the First Amendment or whether they violate the criminal code and as such, cannot meet the test of the public interest."

Coy said he did not participate

in the Commission report of last June relaxing its "Mayflower" decision of 1941 which banned stations from editorializing, but that he agreed with it.

Coy thought the decision of Judge Kirkpatrick in the Pennsylvania censorship case, in the absence of a decision by the Supreme Court, "a decisive one." Referring to Kirkpatrick's opinion that the federal government "has completely occupied the field of regulation in radio, including the field of censorship," Coy declared, "I think Judge Kirkpatrick read the Communications Act in its clear and unmistakable language. The Act says there shall be no censorship; the Commission says there shall be no censorship. Judge Kirkpatrick says there shall be no censorship."

The FCC chairman said he was well aware that the Commission power of broadcast licensee carries with it the danger it might be used to control what is said over the air. Neither the radio industry nor the Commission show any disposition to allow such abuse he added, but "eternal vigilance is indispensable."

Nor can the industry be counted on to discipline itself against abuse of radio facilities for private advantage, he continued. "Only the government can prevent such arbitrary restrictions. But it must have the aid of an enlightened public on this score. For the private pressure groups that exist are rarely interested in seeing that all sides are fairly treated—they are anxious to see that their own point of view is presented to the public."

Coy said he would be the first to agree that some of the Commission's actions restrict the broadcaster's freedom "to be unfair" to dole out time to his pets and withhold it from those groups with whom he happens to differ. "To dodge his responsibility to operate his station as an open forum to evade his responsibilities as a trustee."

## No Fooling for Coy

Amherst, Dec. 6

FCC Chairman Wayne Coy doesn't agree with the American Liberties Union that David Sarnoff or William Paley should appear on the radio only as private citizens on occasional forums and not as heads of broadcasting companies. Defending the Commission policy on station editorializing against ACLU criticism, Coy told an Amherst College audience last week.

"Just how one decides when Mr. Sarnoff, chairman of the board of RCA, or Mr. Paley, chairman of the board of CBS, is not occupying his position as head of a great communications company and is a private citizen, I do not know. I do know this—it just can't happen that way."

"The FCC recognizes their right to be heard even though they hold these positions. Such a position, however, does not give them the right to divert radio to their private interest. The public interest can be served, without violence to the rights of anyone, by permitting broadcasters to speak over their own facilities and requiring them to be fair in the presentation of all public issues."

ACLU had attacked a Commission report last June relaxing its previous ban on the right of radio stations to editorialize. The ban was imposed in a decision in 1941 after a Boston station waged an editorial campaign to back candidates for public office.

## TV vs. FM

Continued from page 39

their attention and promotion to TV, then the FM broadcasters should not be saddled with increased costs of operation, with no corresponding anticipation of increased revenue."

Longer hours for FM stations, WARL-FM said, will not itself increase the value of FM as an entertainment, information or advertising medium.

WARL-FM, which also operates a daytime AM station, asserted the Commission proposal "improperly imposes on the AM station the burden of sustaining the FM operation, even though at a loss." It is unfair, it contended, to "require" one service to carry another.

Station added that the AM Assn., which insisted on the proposal, is no longer the spokesman for the FM industry because less than half of the FM stations are members and because FM is soon to be dissolved by a merger with NAB.

Instead of making additional FM service available to the public, WARL-FM declared, the Commission proposal "may have the opposite effect through forcing FM stations to turn in their authorizations rather than face the increased costs of operation. Specifically, WARL-FM might very easily be one of these casualties."

Station suggested that hearings determine, among other things, network promotion of FM, position of Radio Manufacturers Assn on the future of FM and desirability of requiring nets to offer their services to FM stations in areas where they have no AM affiliates.

## Mutual's Chi, L. A.

Continued from page 39

to handle a great deal more network originations. In L. A. he interviewed scores of indie package producers and brought back 75 possible new programs. Several Windy City alums are in the works, a couple of which have sponsorship nibbles.

The MHS v.p. also toured the web's stations in San Diego and Frisco. At KPRC in the latter city, he said, there are several shows which may be picked up for summer sustainers in '50.

### JOE FRANKLIN'S WJZ SHOW

Joe Franklin, who formerly conducted the "Antique Record Collectors Club" on WMCA N.Y., will start a cross-the-board disk series on WJZ, ABC's N.Y. outlet, on Dec. 19. Stanza will be heard from 11:35 p. m. to 12 midnight, replacing band remotes.

WJZ spot may be a prelude to a network stint for Franklin.

## Bargain Radio

Continued from page 39

used firms which can be attracted to AM.

In this connection, Broadcast Advertising Bureau comes up for criticism from some network sales chiefs. They grant that BAB is doing a bangup job with its many sellings aids—dealer co-op data, the newsletter "Pitch," its strip film leaflets and the latest tool, Retail Information folders.

But these, it's pointed out, are directed at local stations wooing retail stores. True, the webs say the NAB member stations need more help than the dealer with their large staffs, but BAB should do more of an overall job. They add that the all-industry promotion film, designed to boost the entire medium, has been a long time in preparation and still hasn't been released.

But it's also argued that the task is chiefly the networks' responsibility, that they must go after new accounts with new techniques, such as ABC's "less than 13-week cycle" and shared-sponsorship plans. If that doesn't happen, these sources warn, the webs will be biting bigger and bigger chunks out of each other.

## Merging of FMA

Continued from page 39

sky, FMA has been purely a promotional activity "which has not served its purpose. It is to the best interest of all broadcasters now to get together and consolidate their interests in one organization which will intensify production of FM receivers as well as keep before the public the important aspects of FM broadcasting."

"During its existence, the FMA has been successful in focusing attention on the problems of a growing industry, which we believe at the present time has reached a stage of wholesome maturity."

"The united effort of all broadcasters is all that is needed to make FM service a reality in every community in the U. S."

Plans mapped by a joint FMA-NAB committee for the work of the department call for servicing FM member stations on (1) progress of FM operations, including set distribution; (2) FM audience studies; (3) statistics of FM stations; (4) effective sales plans developed on FM stations; (5) exchange of programs and promotional ideas; (6) management studies of FM operation.

It also provided the FM members be given equal access to all material issued by other departments of NAB.

Members of the FM executive committee which will supervise the department are Josh I. Horney of Rocky Mount, N. C.; Matthew Bonedrake of Oklahoma City; Edward A. Wheeler of Evanston, Ill.; Everett L. Dillar of Washington, D. C. and Frank U. Fletcher of Arlington, Va.

## WNLK

Continued from page 38

establishing working relations with its local daily, the Norwalk Hour, and has charged the newspaper with pressuring advertisers against the broadcaster.

Some time ago, Ginsburg says, he wrote to NAB's general counsel about the Norwalk press-radio situation, asking for info on legal decisions regarding discrimination by press against radio. But he said, "I received a baby-language letter advising me to straighten things out locally. I realize that NAB has members who are affiliated with newspapers, but if this stands in the way of the association defending the interests of radio stations against predatory newspapers, it is time for stations like ourselves to look for help elsewhere."

Ginsburg claims the big networks are interested in fighting the government regardless of where the public interest lies, and contends NAB had no business joining the networks in the fight against the FCC giveaway regulation, which the WNLK chief believes was in the interest of small stations.

WNLK was the first in Connecticut to take advantage of the new FCC stand regarding station editorializing. The station is now in its second year, recently expanding to full time.

## Miss. B'casting Convict In Suspended Sentence For His Illegal Airing

Mobile, Dec. 6.

William Frank Moody, known as Mississippi's broadcasting convict, is under a six-month suspended sentence for illegal broadcasting from Camp Six on the state's prison farm. The sentence was imposed by Gov. Fielding I. Wright on recommendation of the state law enforcement officials and the Miss. state parole board.

Moody, whose home is at Moss Point, Miss., near here, was sent to the Parchman, Miss., penitentiary on a seven-year sentence for robbery. He tried to escape on three different occasions.

During last October an FCC monitoring team took three short-wave broadcasting units from Moody at the prison camp. Prison superintendent Marvin E. Wiggins said only one of them would operate.

Wiggins said at the time that Moody was one of the best prisoners in the camp, and had given no trouble since he returned from his last escape about six years ago.

Working as a trusty, Moody was not punished in any way by prison officials when the transmitters were taken. He built the sets after taking a correspondence course in radio while a prisoner.

## KOOL VICE KOY AS CBS AFFILIATE

Phoenix, Dec. 6

Long pending deal for CBS network switch in Phoenix becomes effective Jan. 1, with KOOL, 5,000 watts owned by Gene Autry, replacing KOY as the Columbia link. Latter station will hook on with Mutual. KOOL has been NBC affiliate since going on the air in 1947.

Changeover also affects Arizona regional nets. KOOL, key station for radio network of Arizona, will feed CBS programs to KOPO, Tucson, and KCKY, Coolidge. Mutual setup for KOY's Arizona network will include KSUN, Bisbee, and KTUC, Tucson.

THE PERFECT  
XMAS GIFT  
**SWISS  
TIMERS**  
**\$12.50**

(Unprecedented Price)  
(7 Jewels)



FOR  
**RADIO  
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**IMMEDIATE DELIVERY**

Please specify time-out slide or button. All taxes, postage included on prepaid orders. ENGRAVING 7c letter.

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**D. J. Leighton Company**  
427 Broadway, New York 13, N. Y.  
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"Precision Timers for Every Need"

## The Nation's Newest SINGING STAR!



**JEFF CLARK**

*Singing Star of*

**Lucky Strike Hit Parade**

**NBC Every Saturday Night**

Personal Management:

**JIMMY RICH, 1619 Broadway, New York City, CI 5-9776**

## Inside Stuff—Radio

New York stations have water on the brain in the wake of the city's worsening water shortage. WOR and WNEW have been using jingles to get residents to conserve the dwindling supply. WNYC aired interviews with a family from Roosevelt, N. J., town whose wells went dry, and WJZ last night (Tues.) aired a special program on the crisis. NBC will carry a special program on national aspects of the drought Saturday (10).

WOR two weeks ago began broadcasting three jingles written by Bruce Elliot and Dan McCullough. WNEW's four tunes in singing commercial style were written by Bob Stewart and Stan Rhodes with music by Roy Rosa.

Radio department of the A. F. L.'s Labor's League for Political Education is planning to hit the nation's stations with public service spots. The department has been in existence for nine months of 1949, during which it is issuing a total of 35 15-minute disks. At the start last April, Labor's League estimates about 50 stations carried the spots, which have built to a peak of 189 broadcast outlets this month, in 43 states, D. C., Alaska and Hawaii.

The AFL people say that in 1950 they expect to increase greatly the number of stations using the platters without charge. Labor's League pays for the transcriptions and mails them out. New gimmick developed in recent months has been for union locals to pick up the recording after the station has used it and then to replay it at union meeting.

Major special program this year has been a series of three 20-minute shows carried by Mutual web, "Mr. Congressman Reports From Abroad."

Arthritis & Rheumatism Foundation has shedded two network shows plugging its current fund drive. Peter Lind Hayes will emcee a stanza on Mutual Sunday (11) with Mary Healy, Nancy Andrews and Billy Eckstine. CBS will air a program for the foundation on Dec. 18, with Abe Burrows, Herb Shriner, Jeanette Davis and Robert Q. Lewis, emcee.

In addition to the network pitches, transcribed five-minute shows and announcements with Morton Downey, Hildegard, Geraldine Fitzgerald, Sammy Kaye, Arthur Godfrey and other air performers, have been shipped to local stations.

At a luncheon meeting yesterday (Tues.) the N. Y. City drive was launched. Industrial section chairmen include: Bernard C. Duffy, of BBDO, advertising; Edgar Kobak, ex-MBS prez, commercial and professional, and Sol Schwartz, RKO Theatres, films.

Listening Post Committee for the New York area of the George Foster Peabody awards has been set up. Chairmen of the reviewing subcommittees are: Mrs. William D. Spoorberg, news; Charles R. Bell, drama; Elizabeth McStea, youth; Arno Huth, international understanding; Henriette Harrison, education; and Mrs. Ruth O. Sokoloff, music. Committee chairman is Mrs. Harold V. Milligan.

New N. Y. board has been elected by the American Federation of Radio Actors. Successful candidates are: Alan Bunce, Bud Collyer, Staats Cotsworth, Vinton Hayworth, Leon Janney, Virginia Payne, Anne Seymour, Karl Swenson and Vicki Vola.

Announcers elected are: Ken Banghart, Frank Gallop, Ed Herlihy, Ken Roberts, Tom Shirley and Gene Rayburn. Singers tapped are: Kay Armen, Julie Conway, Chuck Goldstein, Travis Johnson, Alex McKee, Lanny Ross and Conrad Thibault.

## CLEVE. SYMPH PACTED IN 75C DEAL BY SOHIO

Cleveland, Dec. 6

Standard Oil Co. of Ohio has signed for a series of 10 hour-long twilight Sunday concert broadcasts by the Cleveland orchestra over WTAM and a network of nine other Ohio stations.

The broadcasts will commemorate Sohio's 80th birthday and will start Jan. 8 at 4:30 p. m. from Severance Hall. During the short intermission, W. T. Holliday, chairman of Sohio's board, or President C. T. Foster, will give a short address on the company's history. There will be no commercial product announcement during the broadcasts.

Rudolph Ringwall, associate conductor of the orch, will direct. The program will be fed through WTAM to a special network including WSPD, WCOL, WKRC, WLOK, WKBN, WHIO and WIZE. McCann-Erickson is handling all details of the series that is costing upward of \$75,000.

## Baltimore Gabbers Hit Rival Station, Papers For Charity Fund Slant

Baltimore, Dec. 6

Baltimore fans who patiently await the 11:30 p. m. commentaries by "Ian and I" (Charles Roeder and Ian MacFarlane), are currently scorching the ears of WMAR-TV for devoting slabs of time-raising charity funds for survivors of two firemen killed recently.

The VCBM (Mutual outlet) commentators are known for pulling no punches, though their socks are ungrammatical. Their big beef is that the Hearst paper and the Sun and Evening Sun, which owns WMAR, are showing petty attitudes, and humiliating the relief families by raising charity funds, which are not substantial anyway. Roeder and MacFarlane came through with a blast against the city for not providing either a trust fund or insurance protection in addition to pensions for families thus bereft.

## Mutual Swap of Video Shows Between Canada and U.S. Urged By Avco's Craig

Montreal, Dec. 6

U. S. and Canada should encourage a mutual exchange of television shows in the future, John W. Craig, Avco vicepres and general manager of its Crosley division, said here yesterday (Mon.). Speaking before the Canadian Club of Montreal, he predicted that the two would soon become of prime importance in Canada's entire national economy, just as it has done in the U. S.

Noting "several statements" to the effect that Canadian TV should be for Canadians and not used to broadcast non-Canadian material in this country, Craig said, "Basically it is very true that any nation's communications media should be devoted to native arts, science and progress. But isolationism here, as elsewhere, could easily be carried too far. We will miss an historic opportunity if we fail to encourage an exchange of television services between our countries. And by exchange, I certainly mean both ways."

Avco exec-predicted the U. S. industry would turn out 3,200,000 receivers in 1950 and that total sets in use by 1953 would number more than 20,000,000. At least 700 stations will be on the air by that time also, he said, and TV's day-to-day audience will number some 75,000,000 people.

## POOR RICHARD AWARD TO DAVE GARROWAY

Chicago, Dec. 6

Dave Garroway, Chi disk jockey and TV star, has been chosen the 1949 winner of the Poor Richard Award.

The gold medal presented by the Poor Richard Club of Philadelphia is one of the top honors emanating from the advertising world.

Chosen last year was Milton Berle. Other recipients in past years include Gen. H. H. Arnold, Walt Disney, the late Will Rogers and Bob Hope.

Garroway will plane east Dec. 16 for the three-day ceremony, planning to telecast his "Garroway at Large" Sunday evening show from New York.

Columbus, O.—Robert French, general manager of WKVO, city's only indie FM, last week resigned his post to form Bob French Associates. The firm will handle the production of "Ohio Go-Round," a state news program introduced by French, and other radio features, presumably for the Standard Network, an Ohio web composed chiefly of FMers and small stations. French will maintain his offices at WKVO.

## Gary's WWCA to Preem

Gary, Dec. 6

Citizens of Gary will be able to tune in a new station Dec. 13 when WWCA hits the airways for the first time.

Dee O. Coe, president and general manager, announced that the 1,000-watt station will have its studios in the Hotel Gary. WWCA will operate 20 hours daily.

Todd Branson, who will handle most of the station's play by play sports assignments, is program director.

# TWO SHOWS IN THE 'TOP 15'

## IT ISN'T NEWS—

that Raleigh's "People Are Funny" is in Hooper's Top 15.

Art Linkletter has kept it in EVERY REPORT for over a year!

## BUT IT IS NEWS—

that Groucho Marx's FIRST trip to Hooper's Top 15 lands him in 7th place! You bet your life!

And that Art Linkletter's Pillsbury "House Party" is the most popular of all daily half-hour audience participators.

CONGRATS, BOYS!

JOHN GUEDEL RADIO PRODUCTIONS

We — 8,000%

Network B — 4%

Network C — 2%

(We don't know what this means, but it looks good, doesn't it?)

## 3-Speed Player Due for Victor Feb. 1; See LP's for Red Seals

RCA Victor's radio manufacturer division is preparing to put a combination machine on the market about Feb. 1 which will be equipped to handle all three record speeds—33 rpm Microgroove LP's, 45 rpm platters developed by Victor's engineers and the regulation 78 rpm platters. However, RCA spokesmen insist that the introduction of an RCA player that will reproduce the LP disk does not necessarily mean that the organization's recording division intends manufacturing LP platters.

RCA's move has been more or less expected. In spite of continued denials, reports persist that the company will, after the first of the year, begin marketing its Red Seal catalog on LP's. And it is logical that its home-set division precede such a move by beginning the manufacture of players built to spin the LP's. That the move wouldn't be made until after Jan. 1 was also a foregone conclusion, since current models would be dropped out of Xmas sales in many instances by the advent of a more improved combination, i.e., one able to reproduce Microgroove sides.

Even if RCA does go into the manufacture of 33 rpm recordings, the company's execs say, the 45 rpm idea brought to market early this year by its engineers will definitely not be dropped. The 33-speed would be applied only to classical material, where it is most valuable, and the 45 system pushed for pop disks.

Record men see in this a possible solution to the entire vari-speed problem that has bothered the disk business for some time. It might be that if RCA were willing to forget its bitter fight with Columbia Records, developer of the 33 system, enough to produce its Red Seal catalog on 33's, then CRC might be willing to go along, on the 45 idea for pops. Columbia's own seven-inch pop platters on 33 rpm's have not been successful. In this way the disk business could become eventually a two-speed problem instead of the triple headache it is now. Capitol Records, alone among the major companies, is in all three speeds at the moment and it claims its 45 sales are steadily rising to the point where new 45 pressing machines are being installed in its Scranton, Pa. factory.

## CRC-Harmony Deal Status Quo

Whether Columbia Records Corp. will discontinue its Harmony 45's label permanently or eventually revive the series is still undecided with CRC execs. Company's friction with Eli Oberstein, owner of the Wright Record Corp., which distributes Harmony sides through department store and similar type outlets, has not been resolved as yet. And CRC is continuing to hold up Harmony pressings and recording dates, which were cancelled two weeks ago.

Meanwhile, Columbia has cut some of the former Harmony artists and intends releasing the material made on its 78's Columbia series. Dates with Rosemary Clooney and Jeanette Davis were done during the past week and if the situation isn't cleared these sales will find their way to market on the higher-priced platters. CRC released a Pearl Bailey disk on Columbia this week. Miss Bailey had been a Harmony name.

## Lacy's Double Trouble

Jack Lacy, WINS, New York, disk jockey, known inside from his last work, "Café au Hartford," has been taken due to the death of his father. Lacy stopped on his way home and fell and broke his elbow. He was brought back to N. Y. S. Hospital, where an operation was required. His shows on WINS are being handled by a substitute.

General Artists Corp. signed a Latin-American combination last week called the Six Latinas. One of them is a girl singer, who is not a relative.

## Pop Field Slumps In England, Sez Mills

Jack Mills, president of Mills Music, who returned to New York Monday 31 from a two-month European trip, declared that the pop music field in England was in a poor state and chiefly attributed the slump to the tough economic conditions which that country has been experiencing. While abroad, he renewed publishing agreements with varied houses.

Although a number of fresh deals were made both with British and continental publishers, Mills said that most of them had not been finalized and he preferred to wait a few more weeks before making any announcement on the transactions. His itinerary took in such publishing centers as London, Paris, Milan, Florence, Naples and Rome.

## Berlin, Bourne's Court Sparring

Legal sparring between onetime partners, Irving Berlin and Saul Bourne, waxed a bit warmer in N. Y. supreme court last week when Bourne moved to examine the songsmith before trial in order to prove existence of certain agreements made between the duo in 1944. In his suit, originally brought in 1946, Bourne wants \$2,000, while Berlin is asking \$25,000 in a counterclaim.

Bourne charges, among other things, that Berlin owes him synchronization fees on two tunes and is responsible for damage to furniture that went with office space once leased to the songsmith. Later contents in his counterclaim that Bourne has failed to pay him certain royalties and also hasn't returned a sum set aside to exploit songs that later were assigned to Berlin's own firm.

## Tops of the Tops

Retail Disk Best Seller

"Mule Train"

Retail Sheet Music Seller

"That Lucky Old Sun"

"Most Requested" Disk

"Mule Train"

Seller on Coin Machines

"Mule Train"

Best British Seller

"You're Breaking My Heart"

## Jones' 'Teeth' Dull On 2d Yr. B.O. Bite

It's just a year since Spike Jones' RCA-Victor recording of "All I Want For Xmas Is My Two Front Teeth" exploded into a hot holiday hit, on record and sheet music, and was being heralded as another "annual" bestseller. RCA reissued Jones' disk weeks back, in preparation for the second big year for the tune, and so far it hasn't made the slightest portion of the noise it did last season.

So strong was the belief that "Teeth" would become high again the second season around that Decca cut the laugh melody with Danny Kaye-Patti Andrews, and Columbia did it with the Mary Kaye Trio. In order to have competition with the Victor version ready for their dealers. They haven't been heard from since, either, although some copies are being sold of course.

Jones' disk sold between 1,300,000 and 1,400,000 copies last year, maintaining a selling pace well into February. Though the platter has gotten slight attention from disk jockey popularity polls and has not once made bestseller lists this year, Victor says it will dispose of about 200,000 copies this season. That's still not bad in view of today's sales, but not near what was expected.

## Goodman Disbands After Manila Concert

Hollywood, Dec. 6. Benny Goodman, just back from a concert in Manila, has broken up his band. He plans to rest at home for two months.

Before hopping to Europe in late spring, he will appear as soloist in several longhair concerts.

## Jocks, Jukes and Disks

By BERNIE WOODS

**Perry Como**—"A Dream Is a Wish Your Heart Makes"—Bibbidi-Bobbidi-Boo (Victor). Best recording of the two top tunes from Walt Disney's "Cinderella" score. Como's handling of the ballad, "Dream," makes it a clear-cut potential for both jocks and jukes. His lightly rhythmic, relaxed cut of the "Bibbidi" novelty is from the same cloth, nicely capturing the cartoon atmosphere with the aid of the Fontaine Sisters.

**Jo Stafford-Johnny Mercer**—"It's Great to Be Alive"—Yodel Song (Capitol). From the Mercer-Robert Emmett Dolan score of "Texas, Lil' Darlin'," the rhythmic "Great to Be Alive" has a live chance at hitdom. A good song excellently fashioned by Mercer and Miss Stafford, backed by a vocal group and Paul Weston, it sells smartly. It's one of Cap's best in recent weeks. Not as much can be said for the "Yodel" novelty, although the disk will get many jock spins. It's well done.

**Andrews Sisters**—"Blossoms on the Bough"—Open Door, Open Arms (Decca). A good coupling, although the trio has had better material. "Blossoms," a good ballad melody and a fair lyric, aside from the title phrase, is well produced, with the Lee Gordon Singers and Vic Schoen's orchestra assisting. Utilizing the same background setup, the trio does a solid job on the flipover, a tune that builds acceptance with every spin.

**Jerry Wayne**—"She Wore a Yellow Ribbon"—I Gotta Have My Baby Back—Send to Pretty Flowers—"Blue Ribbon Gal" (Columbia). If Columbia continues to punch with Jerry Wayne, the guy can click. These sides are all smartly turned, each however, having heavy competition from other labels. Wayne's "Ribbon" runs along a solidly commercial trail on a bright beat he does. "I Gotta Have My Baby Back," a good new tune, nicely though it's not his type of material. On the second disk Wayne clicks with both sides, his "Flowers" bouncing along a sales path split by a socko guitar solo and "Blue Gal" continuing the same impression. They're excellent sides for jocks.

**Russ Morgan**—"Johnson Rag"—Where Are You, Blue Eyes—"Send 10 Pretty Flowers"—"Careless Kisses" (Decca). Morgan can get hot again on any one of three

of these four. Best potential seems to lie in "Johnson Rag" because of the song's rising sales curve, plus the fact it gets a socko workout from Morgan, his vocalists and band. Closely behind, however, comes the "10 Pretty Flowers" side. Morgan's solo vocal, in his usual ingratiating style, is backed by a fine arrangement and it should sell. "Blue Eyes" backs "Rag," and it's pleasant to be charmed by the entire outfit. "Careless Kisses" is the flipover of "Flowers." It's a fair melody nicely done.

**Vaughn Monroe**—"So This Is Love"—There's No One Here But Me (Victor). "Love" is a waltz from Walt Disney's "Cinderella." It's an attractive piece of music, and Monroe and his Moon Maids whip it into something that will be played often but which doesn't seem to carry hit punch. On the reverse, Monroe and or Victor look for lightning to strike twice, for the tune is by Stan Jones, writer of "Riders in the Sky." It hasn't much of a chance.

**Frankie Carle**—"Blossoms on the Bough"—My Rose Garden (Columbia). Carle injects a lot more piano into the "Bough" side and the melody shines brightly under his key-mastery. Marjorie Hughes handles the vocal, an event which does neither any good. "Rose Garden" gets almost identical treatment and makes no impression at all.

**Kay Starr-Jubilairs**—"Game of Broken Hearts"—Tell Me How Long the Train's Been Gone (Capitol). Nothing may come of either of these sides, but they're good. Miss Starr and the Jubilairs, a vocal combo with a future, are a happy coupling. They work nicely in torch, then rhythm tempo on "Broken Hearts," and it sells smoothly. "Train," a rhythm novelty of a sort, is in many ways the better side. It's good jock piece.

**Ella Fitzgerald-Mills Bros.**—"Fairy Tales"—I Gotta Have My Baby Back (Decca). A good coupling. "Fairy Tales" has been reaching for the tall sales timber, and this side may do it. Run through a ballad groove part way, then bounced into a rhythm run, the side is a potential. Miss Fitzgerald's soloing on the reverse makes the tune more impressive than ever as a possible hit—at least on disks.

## Platter Pointers

**Avet Stordahl** coupling of "Yesterday's Roses" and "Dormi Dormi," vocalized by Ken Carson and choir, is excellent jock music. (Columbia). **Mindy Carson** turned a commercial pairing with the bouancy "All the Bees Bustin' Round My Honey" and the ballad, "Too Whitt Too Wum" (Victor). Best side **Juanita Hall** has made to date for RCA Victor is her current "Blow Them Blues Away," a solid rhythm piece. **Buddy Clark's** "You're Wonderful" a fine disk. Decca put two ace hillbilly names, **Ernest Tubb** and **Red Foley**, together on one disk and got two good sides—"Tennessee Border No. 2" and "Don't Be Ashamed of Your Age." **Phil Harris**, while he always hasn't had good material, is usually a lively performer, he's just the reverse on "Old Master Painter," which requires his style of punch (Victor).

**Pearl Bailey's** "Saturday Night Fish Fry," done with comedian **Jackie Mabley**, follows the "rend party" formula of the "Huckle-buck" hit Miss Bailey made with **Hot Lips Page**, and is a solid disk. (Columbia). **Louis Jordan** best in a long time and likely to grab a lot of disk-jock spins in his "School Days" (Decca). Coronet Records issued a group of tunes by **Jack Sheedy's** Dixieland jazz combo among which is an interestingly done item titled "Gambler's Blues."

Soundest western hillbilly, race, polka, etc. **Owen Bradley's** "Great Mistake of My Life" (Coro). **Joe Robinson's**, "Roll With the Bangle" (Victor). **Red Foley**, "I Gotta Have My Baby Back" (Decca). **Hank Snow**, "Nobody's Child" (Victor). **Eddy Arnold**, "Take Me In Your Arms and Hold Me" (Victor). **Sokach-Habit Orchestra**, "I Knew from the Start" (Decca).

## Ethel Smith's TV Yen

Ethel Smith, the original up-its Friday 9:30 in Chicago's Master Room of the Hotel Blackstone for four weeks.

She's due back in New York for her own video show which the William Morris agency is setting up.

## VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 3

1. MULE TRAIN (3) (Disney)	Frankie Laine	Mercury
2. I CAN DREAM CAN'T I (1) (Chappell)	Bing Crosby	Decca
3. DREAMER'S HOLIDAY (3) (Shapiro-B)	Andrew Sisters	Decca
4. SLIPPIN' AROUND (3) (Peer-Int.)	Perry Como	Victor
5. DON'T CRY JOE (7) (Harms)	E. Wilson Jenkins	Decca
6. THAT LUCKY OLD SUN (1) (Robbins)	Whitney Wakely	Capitol
7. THERE'S NO TOMORROW (7) (Paxton)	Ernest Tubb	Decca
8. I NEVER SEE MAGGIE ALONE (3) (Bourne)	Frank Sinatra	Columbia
9. SOMEDAY (15) (Duchess)	Gordon Jenkins	Decca
10. OLD MASTER PAINTER (1) (Robbins)	Frankie Laine	Mercury

## Second Group

DEAR HEARTS, GENTLE PEOPLE (Morris)	Bing Crosby	Decca
GOT LOVELY BUNCH COCONUTS (Cornell)	Blondie Young	Columbia
WHISPERING HOPE (Hanover)	Freddy Martin	Victor
ROOM FULL OF ROSES (20) (Hill & Range)	Prison Ship	London
WHY WAS I BORN (T. B. Harms)	Stanford MacRae	Capitol
I'LL NEVER SLIP AROUND AGAIN (Peer-Int.)	Sammy Kaye	Victor
ENVY (Earcro)	Dick Haymes	Decca
MAYBE IT'S BECAUSE (15) (Triangle)	Vic Damone	Mercury
YOU'RE BREAKING MY HEART (17) (Algonquin)	Whitney Wakely	Capitol
YOU'RE SO UNDERSTANDING (9) (Barron-Pemora)	Fran Warren	Victor
SATURDAY NIGHT FISH FRY (Preston)	Buddy Clark	Columbia
THROUGH LONG, SLEEPLESS NIGHT (Miller)	Dick Haymes	Decca
LAST MILE HOME (Leeds)	Connie Hatties	Coral
IF I EVER LOVE AGAIN (Paxton)	Vic Damone	Mercury
HOP SCOTCH POLKA (Cromwell)	Edgar Knight	Decca
SHE WORE YELLOW RIBBON (Regent)	Blondie Barron	M.G.M.
CHARLIE MY BOY (Bourne)	Louis Jordan	Decca
	Frank Sinatra	Columbia
	Jo Stafford	Capitol
	Art Mooney	M.G.M.
	Guy Lombardo	Decca
	Andrew Morgan	Decca
	E. Miller	Rainbow
	Jack Tyler	London
	Jimmy Dorsey	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

# Indie Televisors to Pay Interim Coin to ASCAP; New Deadline Feb. 1

American Society of Composers, Authors and Publishers have concluded an arrangement with the television's per-program committee which calls for the deadline on a deal to be extended to Feb. 1. At the same time, the video men agreed that ASCAP will be paid interim royalty coin back to Jan. 1 and forward to whenever the two factions agree on a final contract.

Coin angle prescribed that some 60 to 70 indie video operators pay ASCAP \$50 a month in cases where a station's annual gross is under \$50,000; \$100 monthly on a gross between \$50,000 and \$150,000; \$175 a month from that figure to \$300,000; and \$250 monthly for all above the \$300,000 mark. It's to be paid on the 12-months past, or since such time a station went into operation, and until a deal is concluded one way or the other, after which the proper amounts due the Society will be computed on the basis of the terms finally laid down.

ASCAP also agreed to indemnify the stations against infringement liability, until a final deal is made, a move that was more or less a formality. Video outlets had been operating without such protection, however.

Indie negotiating committee only represented video operators in the discussions, of course, and the deal they made is subject to refusal by the others. That's not expected, however, since the temporary terms will be recommended.

## Dailey Skeds 1-Niter At \$1.20 to Lull Kids' Meadowbrook Fears

Frank Dailey, constantly experimenting with ideas for operation of his Meadowbrook, Cedar Grove, N. J. will try a new one next Wednesday (14). He intends operating his spot as a ballroom for one evening, getting a flat \$1.20 admission to dance to Elliot Lawrence's orchestra with no minimum or no demand that patrons buy anything except entry.

Idea has one purpose—to convince local teenagers who have been staying away from Meadowbrook in droves that the spot is not an expensive proposition for an evening out. He feels once the kids are lured and given the prices they'll agree and come back. He says he already has concrete reaction in the calls to Meadowbrook to check on the "dance" idea, most of which express doubt that only \$1.20 (or \$2.20 a couple) will be needed to pay the freight.

Dailey devised the one-night idea on the theory that the current crop of teenagers do not go to Meadowbrook because they feel it's too expensive for them. This opinion was based on the fact that his Sherbrook and Ivanhoe spots, both fairly close by, cater to much larger crowds though they're half Meadowbrook's size. He feels that the one-time youngsters who once made Meadowbrook the name band spot it was are now grown and married, with their own financial problems, which do not call for frequent nights out. And that the youngsters have heard so much about Meadowbrook and spiraling prices that they're afraid it's too expensive.

Hence, the dance idea at flat admission as a lure and to impress upon the kids the fact that Meadowbrook is comparatively cheaper than either the Sherbrook or Ivanhoe.

## HAMPTON MAY PLAY EUROPEAN CONCERTS

Lionel Hampton's orchestra may go to Europe on a concert tour after the first of the year. Joe Glaser, Associated Booking head who handles Hampton, is discussing a program that would cover almost the same Continental territory as Louis Armstrong did several months ago. Nothing is concluded, however.

Hampton's orchestra goes into Bop City, New York, tomorrow night (Thursday).

Billy Bishop orch replaced Chuck Foster at Mural Room, Baker hotel, Dallas, for four weeks.

## Capitol Pushes Christmas Disk

Hollywood Dec. 6.

Capitol Records will break "Yingle Bells" and "I Yust Go Nuts At Christmas" as a national release next week. Platter was scheduled to come out in Minneapolis entry but wide reception in that territory has precipitated a national release.

Harry Stewart handles the vocals on the platter under the guise of Yogi Yorgesson. Stewart also made the arrangements of the tunes. Stewart, a radio director, was once billed as "The Great Hindu Mystic" in vaudeville. He has directed the Lassie program and also the Al Pearce show.

Cap will put full exploitation values behind the Stewart platter.

## Burke-VH Talk Paramount Deal Replacing Morris

Jimmy Van Heusen and Johnny Burke are in the process of making a hookup for the publication of their songs with the Paramount-Famous publishing setup, owned by Paramount Pictures. Paramount attorneys and Arnold Grant, B-VH legal rep met in New York last week and Grant presented the team's idea of a deal covering a publishing affiliation. Whether it will go through or fold again will be known later this week or early next.

Burke-Van Heusen arrangement with Edwin H. (Buddy) Morris, which at first called for a complete major publishing firm then was reduced, has finally folded. Morris has stopped paying B-VH the \$3,000 per month guarantee against royalties that their deal with him called for. This unquestionably will be followed by a division of copyrights they contributed to Morris. It will be accomplished by a division of copyrights they contributed to Morris. It will be accomplished by one side making up two lists, the other having the choice of either.

A deal with Paramount, which B-VH almost worked out a year or so ago following friction with Morris, is somewhat of a natural since they are under contract to pen scores for Ring Crosby's films released by Par.

## Sigmund Romberg

wants to know

Can There be TV Without Music?

one of the many editorial features in the forthcoming

44th Anniversary Number of

VARIETY

Out Soon

## Selznick Warns Major Diskers On 'Third Man'

Major recording companies ran into a new angle on the release-date-jumping situation last week. Top firms received wires signed by Robert Gillham, head of publicity and advertising of the Selznick Releasing Organization reminding each company that they had not yet been licensed to market recordings of "The Third Man Love Song," from the Selznick film, "The Third Man." Wires implied retaliation if any company attempted to jump the prescribed Jan. 1 release date.

Recording execs were a bit bothered by the wires, since they feel that, though Selznick owns the "Third Man" pic, the only party to whom they can be responsible for mishandling the song's release would be the copyright owner, in this case Chappell Music. They didn't like the "implied threat" in Gillham's wire.

Recorders say the incident was caused by an apparent intercession over a release date. It was originally dated Jan. 1, then moved up, apparently by Chappell, to Dec. 15, then set back to Jan. 1, with Selznick's wires pegging that date last.

Fact that none of the disk companies as yet has licenses on the song is in itself a preventive. Under the 1909 copyright law no disk company can market a "first" platter of a new song unless properly licensed. After the first one appears, others can follow without a license under the compulsory clause of the law. By withholding all licenses release dates can be governed. Few publishers use the law however because, unless a tune was a hot hit possibility pressing the issue might induce a disk company to bypass completely a new song.

# Report Cuba Bars Yank Musicians In Retaliation vs. Petrillo Pact Nix

## Roanoke Electric Star

Cues Song Composition

Roanoke Dec. 6.

When the Roanoke Merchants Assn. and the Chamber of Commerce erected a 100-foot electrical star on Mill mountain within the city limits, the Roanoke radio leader Freddie Lee an idea. He wrote a tune which he called "Magic City Star." Then he called in Kay Lee (no relation), advertising manager of a Roanoke store, to do the words.

Within 10 days they had the song written, arranged, tested, recorded and broadcast by Roanoke stations. The arrangement was made by Woody Caligan arranger for Tex Bencker's orchestra. Vocals on the recording, which has been sent to a flock of music publishers and name singers, are by Ginger Crowley and Charles Ballou.

## Non-Productive Publishers Will Get BMI Brush

Hollywood, Dec. 6.

Broadcast Music, Inc. intends to do some housecleaning after the first of the year on its long list of affiliated and supported publishing contracts. Dope here is that a number of contracts of all types which expire next winter and spring will not be renewed because of a lack of action by the recipients of BMI largesse.

One of the most recent scissoring jobs by BMI was its refusal to continue underwriting Freddie Martin's Fremart Music a couple months ago.

## 'No Wholesale Cleanup'

BMI's Robert Burton, vicepres in charge of publisher deals, confirms the report that BMI will drop some publisher contracts. He states, however, that there'll be no wholesale cleanup. It's stated that a number of deals now in existence will not be renewed, but that will occur only when present pacts run out.

BMI's aim will be for "quality" affiliation rather than quantity.

## Paxton Adds Four to Staff

Mill Stern, Hollywood Saxie Dowell, Chicago, and Leonard Stevens and Henry Marks, New York, have been added to the staff of George Paxton's new Paxton Music firm.

President of the Cuban Federation of Musicians is said to have refused entry of U. S. musicians beyond hands and combos already booked in retaliation for the refusal of American Federation of Musicians president James C. Petrillo to consent to a reciprocal arrangement.

Outfits already set with contracts at Havana's Tropicana, Salsa Social, and Montmartre cafes assertedly were allowed in with the hope that the AFM would agree to a deal, but since it was rejected, U. S. bookers have heard that after the current contracts are fulfilled, a halt will be called. There is no definite confirmation as yet, however.

Music Corp. of America booked Gene Krupa into the Tropicana, opening Jan. 15 for four weeks. If that deal is allowed to stand, Krupa will be working in opposition to Tommy Dorsey, due into Salsa Social Jan. 16 for four weeks, a contract already signed and sealed. Krupa was sold by MCA's Joe Sully, who just got back from Havana; while T.D.'s date was handled personally by his manager, Arthur Mitchell, although he also is MCA property. Sully also said the Vagabonds for a run at the Tropicana sometime in March.

On the barring of U. S. musicians, none of the New York agents seems to have clear information. Harry Kilby, of General Artists, who also was in Havana, says it's definite. Others say it's not, but they don't seem too certain. They say that by complying with Cuban musicians' laws which call for all foreign musicians to pay a \$50 entry fee to the Cuban federation, plus 5% of gross income as a tax, plus 100% standby salaries in the event the club they play for doesn't also hire a Cuban band, a U. S. outfit can get through. Those terms were in effect, however, before the report of the raising of barriers in retaliation against Petrillo's refusal of reciprocity.

## Publisher Buddy Young Threatens Suit If MPCE Doesn't Recant on Rap

Buddy Young, owner of Life Music Co. placed on the Music Publishers' Contract Employees union unfair list last week for refusing to sign an MPCE basic contract and operate within its terms, has formally demanded that the union retract its action and statements or be sued for defamation of character, etc. MPCE and Young shipped each other registered letters last week Young refusing the union's initiative, which formally advised him of the action taken, while the MPCE accepted his letter demanding the retraction under threat of suit.

Meanwhile, the MPCE has got 10 acceptances from 11 major publishers for a general meeting to discuss ways and means of alleviating the admittedly widespread payola situation. Confab will occur early next week on a date not yet determined. MPCE had invited a total of 15 top publishers to sit with its execs to go over the situation.

Union is, in the interval, proceeding with gathering evidence against musicians breaking rules. At a meeting within the next two weeks, formal charges will be made against several music people.

## HAVERLIN'S RADIO-TV SLOGAN: '50-50 BY '59'

Salt Lake City Dec. 6. Springing the slogan, "50-50 by '59," Carl Haverlin, Broadcast Music, Inc. president, to a National Assn. of Broadcasters regional meeting here Monday (5) that his organization hopes to achieve an even split on the amount of music used by radio and television. Aim is to reach that prominence by the time the current radio contract with the American Society of Composers, Authors and Publishers expires in 1959.

Haverlin pointed out the hit songs that BMI's publishers have promoted during recent months and thanked the regional men for their help in establishing the songs.

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Take Me In Your Arms and Hold Me

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(Best-sellers that no dealer  
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MULE TRAIN	Vaughn Monroe
	20-3600 (47-3106)
I'VE GOT A LOVELY BUNCH OF	
COCONUTS	Freddy Martin
	20-3544 (47-3097)
A DREAMER'S HOLIDAY	Perry Como
	20-3543 (47-3096)
THERE'S NO TOMORROW	Tony Martin
	20-3592 (47-3078)
THAT LUCKY OLD SUN	Vaughn Monroe
	20-3531 (47-3018)
C-M-E-L-E-M-A-S	Eddy Arnold
	21-0124 (48-0137)
CLARE DE LUNE	Jazz Herbie
	11-0051 (49-0176)

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Climbing fast—grab it!

### THE 3 SUNS

Close Your Eyes and Dream

20-3593 (47-3079")

### THIS WEEK'S RELEASE!

(Both 78 rpm and 45 rpm. Numbers marked \* are 45 rpm.)

#### POPULAR

So This Is Love	VAUGHN MONROE
There's No One Here But Me	20-3606 (47-3112")
A Dream Is A Wish Your Heart Makes	PERRY COMO
Bibbidi-Bibbidi-Boo	20-3607 (47-3113")
The Old Master Painter	PHIL HARRIS
St. James Infirmary	20-3608 (47-3114")
All The Bees Are Buzzin'	MINDY CARSON
'Round My Honey	20-3603 (47-3108")
Too-Whit! Too-Whoo!	

Red Barn Polka  
Marlene Watts

ERNIE BENEDET  
25-1143 (31-0039")

#### COUNTRY AND WESTERN

Mama and Daddy Broke My Heart	EDDY ARNOLD
Take Me In Your Arms and Hold Me	31-0146 (48-0150")
I Gotta Have My Baby Back	DAVE DENNEY
My Bucket's Got A Hole In It	21-0147 (48-0151")

#### BLUES

Southern Blues	ROOSEVELT STREIS
My Baby Is Gone	22-0056 (50-0040")

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Current Lombardo  
Best-Sellers!CHICAGO  
DARDANELLA

Decca 24795

JUST A KISS APART  
BYE BYE BABY

Decca 24793

THE MUSIC GOES  
'ROUND AND AROUNDHOT TIME IN THE OLD  
TOWN TONIGHT

Decca 24792

THE BLUE SKIRT WALTZ  
HOMECOMING

Decca 24714

HOP SCOTCH POLKA  
(Scotch Hot)DANGEROUS DAN  
McGREW

Decca 24704

DECCA  
RECORDS

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National  
RatingWeek Ending  
Dec. 3This Last  
wk. wk.

Artist, Label, Title

		FRANKIE LAINE (Mercury)												
1	1	"Mule Train"	1	1	1	1	1	5	4	1	4	2	89	
2	2	ANDREWS SIS-G. JENKINS (Decca)	2	2	3	3	2	2	2	1	2	3	88	
3	3	GORDON JENKINS (Decca)												
		"Don't Cry, Joe"	10	4			3	5	4	3	3	2	4	61
4	4	M. WHITING-J. WAKELY (Capitol)												
		"Slippin' Around"	9	3				3	3	2		1	3	53
5	6	FRANKIE LAINE (Mercury)												
		"That Lucky Old Sun"	5		7			4	1	5				33
6	7	FREDDIE MARTIN (Victor)												
		"A Lovely Bunch of Coconuts"	7	7	6	6			8			7		25
		PERRY COMO (Victor)												
7A	5	"Dreamer's Holiday"	4	9					10	6		7	10	20
		VIC DAMONE (Mercury)												
7B	8	"You're Breaking My Heart"			2			6	5					20
		YOGI YORGESON (Capitol)												
8	9	"Jingle Bells"					4					1		17
		FRAN WARREN (Victor)												
9	10	"Envy"	6		4			8						15
		AL MORGAN (London)												
10	13	"Jealous Heart"		5								8	8	12
		DORIS DAY (Columbia)												
11	10	"Canadian Capers"		8	5				9					11
		BING CROSBY (Decca)												
12		"Mule Train"					1							10
		LOUIS ARMSTRONG (Decca)												
13		"Blueberry Hill"				2								9
		JERRY WAYNE (Columbia)												
14		"She Wore a Yellow Ribbon"	3											8
		JOHNNY LONG (King)												
15A	16	"Build a Bungalow"				4								7
		JACK TETER (London)												
15B	17	"Johnson Rag"			10						5			7
		SAMMY KAYE (Victor)												
15C		"Careless Kisses"								4				7
		INK SPOTS (Decca)												
16A		"Echoes"			5									6
		OWEN BRADLEY (Coral)												
16B		"Blues Stay Away From Me"				5								6
		VAUGHN MONROE (Victor)												
16C	15	"That Lucky Old Sun"										5		6
		M. WHITING-J. WAKELY (Capitol)												
17A		"I'll Never Slip Around Again"	6											5
		TONY MARTIN (Victor)												
17B	15	"Toot, Toot, Tootsie Goodbye"			8			9						5
		J. STAFFORD-G. MacRAE (Capitol)												
17C		"Echoes"					6							5
		JAN GABLER (Capitol)												
17D		"Jealous Heart"						6						5
		G. JENKINS-E. WILSON (Decca)												
17E		"Dreamer's Holiday"									6			5
		YOGI YORGESON (Capitol)												
17F		"I Just Go Nuts at Xmas"										6		5
		TEX BENEKE (Victor)												
17G	16	"I Can Dream, Can't I"											6	5

FIVE TOP  
ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	MERRY CHRISTMAS Bing Crosby Decca	JOHNSON SINGS AGAIN Al Johnson Decca	NIGHT BEFORE CHRISTMAS Fred Waring Decca	KISS ME, KATE Broadway Cast Columbia

## Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	6	179	London	2	19
Mercury	3	142	Columbia	1	11
Victor	4	91	King	1	7
Capitol	6	90	Coral	1	6

On the Upbeat  
New York

Don Cornell leaving Sammy Kaye's orchestra to begin singing Kaye auditioning for a replacement.

Phil Braunstein, band and music accountant, snagged three sailfish one a rare one, on Florida vacation. Decca reissuing Mildred Bailey disks to help build financial aid of ill singer. Coleman Hawkins in Paris to start new Continental concert tour. Alan Dale in to Paramount theatre N.Y. after first of year and set for Milton Berle TV show Jan 10. Russ Carlyle orchestra had its Thanksgiving dinner aboard a bus traveling between Maryland and Boston, turkey and trimmings pre-cooked and spread out at 2 a.m. on the wing into Totem Pole, Auburndale, Hub suburb.

## Pittsburgh

Harry Bigley's band winds up long run at Seventh Avenue hotel's Triangle Room Dec. 17. No successor named yet. Jack Walton into Bill Green's Friday 9 for two weeks, with Tommy Carlyn returning there Dec. 23 following engagement at Triton, Chicago. Electroons trio into Horseshoe Bar for indefinite stay. Slim Bryant's Wildcats, KDKA hillbilly outfit, signed to play for regular Saturday night square and round dances at East Pittsburgh Boosters Club. Trombonist Tommy Turk resumed Deuces Wild at Carnival Lounge after finishing up latest "Jazz at Philharmonic" tour for Norman Grams. Gloria Bergman, drama school graduate of Carnegie Tech, joined Wes Parker's orch as featured vocalist. She's a niece of Brian McDonald, former musical comedy leading man and now m.c. (Continued on page 53)

## Band Reviews

RAY PEARL ORCH (11)  
With Darlene Benson  
Muehlebach Hotel, K. C.  
Stand of the Ray Pearl orch in the Terrace Grill of the Muehlebach is getting to be a regular event, with Pearl in for a four-week date for the fifth time in as many years. A crew designed for clubs, hotels and ballrooms in the Midwest territory, Pearl is sticking pretty much to the pattern of music he has orbited in the past, with a bit of added emphasis on the sweet and soft rhythms. Instrumentation includes pair of trumpets, pair of trombones, three reeds, recording bass, piano, drums and guitar. On the vocal side, band has Darlene Benson to warble the novelty and rhythm tunes, Pat Herman from the trombone section to handle ballads, Don Becker from the trumpet section to sing rhythm tunes, and the (Continued on page 53)

Parks Assn. Seeks Tie  
With Ballroom Group  
To Revise ASCAP Rates

Chicago, Dec. 6

National Assn. of Public Parks, Pools and Beaches last week decided to ally itself with the National Ballroom Operators Assn. and seek a revision of the structure used by the American Society of Composers, Authors and Publishers in setting music-licensing fees. Organizations would like to see a change from the outmoded method of computing individual charges on the basis of such factors as size, etc., of a ballroom to a levy on gross income.

Joe Malec, of Prongy Park, Omaha, head of the NAPPB music committee, and also a member of the NOBOA, pointed out "inequalities" in ASCAP's current system among ballroom operators. It was claimed, and figures backed this up, that the footage theory brought about a situation wherein some ballrooms grossing as much as others in different sections of the country paid widely different sums. One spot, which grossed \$5,455, paid a \$50 levy, while another spot paid a similar tap with a gross equal to 20 times as much. Average receipts from samples taken from 60 ballrooms amounted to a gross of \$60,000 and ASCAP fees of \$500.

Malec suggested that NAPPB members taken a similar sample poll and act in concert with the NOBOA. Malec also explained that a survey was being taken to determine the percentage of Broadcast Music tunes being used in relation to ASCAP-controlled music and that its results would control negotiations with BMI on licensing contracts.

Report also suggested the NAPPB seek a revision of copyright laws, but it was not clearly explained along what lines and for what purpose. Malec also is heading a committee seeking to gain relief from the 20% tax.

Decca's 12<sup>1</sup>/<sub>2</sub>¢ Divvy

Decca Records' board of directors declared a regular quarterly dividend of 12<sup>1</sup>/<sub>2</sub>¢ a share on capital stock.

Coin is disbursed Dec. 28 to shareholders of record Dec. 14.

FRANK WALKER  
The Showman's Friend  
WELCOMES YOU TO THE  
**ALEXANDRIA HOTEL**  
5th of Spring St. LOS ANGELES

War or peace, we always found accommodations for our friends in show business. And now—as always—you'll receive traditional Frank Walker service, plus a special theatrical rate! DRIVE-IN GARAGE

## WISE PROGRAMMING

CARMEN LOMBARDO'S

JUNGLE  
DRUMS

E. B. MARKS

## The American Love Song

I CAN'T GIVE YOU  
ANYTHING BUT  
LOVE, BABYMusic by . . .  
**JIMMY McHUGH**

MILLS MUSIC



# 'RH' Logging System

Richard Humber's new development in logging broadcast performance lists tunes in the survey based on four major network schedules. They are computed on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocal, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Nov. 23 to Dec. 1

## First Group

Songs	Publishers
A Dreamer's Holiday	Shapiro
Ain't She Sweet	Advanced
A Thousand Violins—"The Great Lover"	Famous
Charley My Boy	Bourne
Dear Hearts and Gentle People	Morris
Don't Cry, Joe	Harms
Festival of Buses	Witmark
Hush Little Dartin'	Michael
I Can Dream Can't I	Chappell
It's a Wonderful Life	Lombardo
I Want You to Want Me—"Oh You Beautiful Doll"	Mills
Just For Fun—"My Friend Irma"	Paramount
Last Mile Home	Leeds
Maybe It's Because	BVC
Merry Christmas Waltz	Advanced
Mule Train—"Singing Guns"	Disney
My Street	Campbell
River Scene	Remick
Room Full of Roses	Hill & Range
Rudolph the Red-Nosed Reindeer	St. Nicholas
Santa Claus Is Coming to Town	Feist
She Wore a Yellow Ribbon—"She Wore a Yellow Ribbon"	Regent
Slippin' Around	Peer
Sway Well—"Lost in the Stars"	Chappell
That Lucky Old Sun	Robbins
There's No Tomorrow	Paxton
That Toot Toot—"Jolson Sings Again"	Feist
White Christmas	Berlin
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Algonquin

## Second Group

Bye Bye Baby—"Gentlemen Prefer Blondes"	J. J. Robbins
Dime a Dozen	Morris
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Happy Times—"Inspector General"	Harms
Hop Scotch Polka	Cromwell
I-I Ever Love Again	Paxton
I Never See Maggie Alone	Bourne
Johnson Rag	Miller
Let's Harmonize	Oxford
Meadows of Heaven	Laurel
Nan That I Need You—"Red, Hot & Blue"	Famous
Old Master Painter	Robbins
Someday You'll Want Me	Duchess
Souvenir	Beacon
Winter Wonderland	BVC
Wishing Star	BMI
You're All I Want for Christmas	Porgie
You're Always There	BVC
You're in Love With Someone—"Top O' the Morning"	Morris
You Told a Lie	Bourne

Joe Higgins, assistant to Marie Marks, returns to work at Columbia Records, New York, next Monday 12, after a brief hospital stay for gallstones and kidney trouble.

PERFECT PROGRAM NUMBER  
for the HOLIDAY SEASON

## SLEIGH RIDE

by LEROY ANDERSON

Recorded by ARTHUR FIEDLER  
and the BOSTON "POPS" ORCH.  
(RCA-Victor)

A Sell-Out from Coast-to-Coast!

MILLS MUSIC, INC.

1619 Broadway - New York 19, N. Y.

MUSIC  
BOURNE  
TO LIVE

CHARLEY  
MY BOY

ANDREWS SISTERS  
and RUSS MORGAN  
Decca 24812

BOURNE, Inc.

## Autry's 'Rudolph' Tops As Col. Disk-Seller

Columbia claims that Gene Autry's "Rudolph the Red-Nosed Reindeer" essentially a kiddie disk is the biggest seller it has had in many a moon. Company asserts that it had one day last week during which it shipped total distributor orders of 102,000, a phenomenal figure in the current market, and that the platter has been moving out of its factories at the rate of 30,000 a day. These are shipped pressings, not necessarily sold, of course. In three weeks, over 500,000 have been pressed.

CRC has no competition among the major companies on Autry's recording. Not one has so far released a version. Dana Records indie label last week turned out one by Ted Black's orchestra. Columbia sells Autry's recording of the tune at two price levels. One is dispensed in a kiddie-type envelope at \$1 and the other is handled by the pop division at the regular 70¢ tap.

Tune is selling strongly in sheet music form, too. Music Dealers service, New York jobber, which handles the heaviest amount of music flowing between publishers and dealers, reports the tune No. 1 on its listing of Xmas songs. Other jobbers cross-country list it on top or near the top.

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending Dec. 3

National  
Rating

This Last  
wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Prinson	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Lucky Old Sun" (Robbins)	5	2	6	1	3	2	5	6	3	1	1	5	102
2	3	"Dreamer's Holiday" (Shapiro-B)	1	1	1	7	6	3	1	4	3	2	2	2	90
3	4	"I Can Dream, Can't I" (Chappell)	2	4	3	2	2	3	2	2	5	7	3	3	86
4	5	"Don't Cry, Joe" (Harms, Inc.)	7	3	2	3	1	5	2	4	1	3			79
5	2	"Mule Train" (Disney)	3	8	5	5	4	1	3				4	10	56
6	6	"Slippin' Around" (Peer-Inter)	4	7	6	7	6	6	1	5	7	6	1		55
7	9	"Dear Hearts, People" (Morris)	6	5					10		5	5	6	28	
8		"Rudolph, the Reindeer" (St. Nich)									6	2	4	21	
9	7	"Breaking My Heart" (Algonquin)			5	5	4				7				20
10	12	"Hop Scotch Polka" (Cromwell)	8	6	4						9	10			18
11A	13	"Room Full of Roses" (Hill-Range)		10				7	4	7	10				17
11B	8	"Jealous Heart" (Acuff-Rose)	9		9		8	7	8						17
12	11	"White Christmas" (Berlin)			4			9	8					7	16
13	10	"Someday" (Duchess)					10	9	10		5	8			13
14		"Old Master Painter" (Robbins)	8									4			10

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY

By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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## 1937—Continued

Carolina students worked out the steps of The Big Apple, a modified square dance, which took the younger generation by storm.

The public happily joined Ronald Colman and Jane Wyatt in the motion picture, "Lost Horizon."

Benny Goodman, King of Swing, opened at the Paramount theatre in New York. By 6 a.m. 3,000 were assembled, most of them high school students. By 7:30 the crowd was so large that 10 mounted policemen were assigned to control it. There was frenzied dancing in the aisles by these teen-age "jitterbugs" or "alligators," who were adding to the American vocabulary such expressions as "in the groove," "spank the skin," "schmaltz," "hoogie woogie," "jam session" and "killer-diller."

The next year or two youngsters knew the names and reputations of Goodman, Tommy Dorsey, Artie Shaw, Gene Krupa, Count Basie, Teddi Wilson, Louis Armstrong, Jack Teagarden, Larry Clinton and innumerable others as a seasoned baseball fan knows his professional players.

During this general period, oddly enough, appreciation of good music was one of the most remarkable phenomena of the decade. Part of the credit belonged to the WPA, which offered music courses (along with other cultural arts) and maintained 36 symphony orchestras at the beginning of the 30's. Even more credit belonged to radio. For a long time radio executives, especially those who approved the programs dreamed up by ad agencies, were convinced listeners did not want good music. But for a long time before, broadcasting companies had been experimenting with music of high quality—partly for prestige, partly to impress those who wanted radio to be "more cultural." NBC, as

early as 1926 put on the N.Y. Symphony Orchestra by 29 its airing of the Philadelphia Orchestra had obtained a sponsor, "Philco." In 30, CBS started a series with the N.Y. Philharmonic. Others followed. But the milestone was really reached when Arturo Toscanini was approached in his native Milan and persuaded to come to America for NBC. On this memorable occasion, the audience of about 1,000 were supplied with satin programs so that the great maestro and his musicians would not be distracted by the rustling of paper.

The armies of Franco were besieging Madrid and America's face of "non-intervention" smoothed the road for Mussolini to help him. In midsummer, the Japanese began systematic attacks upon China, thus adding a new major invasion to the lengthening list of international aggressions. American women debated whether or not they should wear lisle stockings on behalf of suffering China.

Public libraries did a landslide business, as contestants all over the nation spent every spare moment on the Old Gold Puzzle Contest.

Joe Louis knocked out Jim Braddock at Chicago to become titular heavyweight champion of the world. It was not until the following year, however, that he kayoed Max Baer.

Edgar Bergen leapt into national publicity when he and dummy Charlie McCarthy became features of the Chase & Sanborn program. His phenomenal success disproved the accepted theory that a ventriloquist act would be lost on listeners.

Amelia Earhart Putnam flew from New Guinea towards Howland Islands, was never seen again. During a stopover at Hawaii, a plaque was dedicated to Miss Ear-

hart. When originally set in place, the stone bearing the plaque broke from the foundation and fell far downward, arousing an old superstition among Hawaiians that the flier would never return to the islands.

Stage hits of the year were "You Can't Take It With You," "Brother Rat," "Room Service," "Maurice Evans," "King Richard II."

John D. Rockefeller died at the age of 97.

Joe DiMaggio led the American league in batting for the first, but not the last time he was first man again in '40.

Skating, once the sport of the privileged few, was taken up by the masses, and snow trains and buses came on the American scene, operating out of New York, Chicago, Pittsburgh, Portland, San Francisco and other cities.

## 1938

A-Ticket A-Ticket, w. m. Ella Fitzgerald and Al Feldman, Robbins Music Corp., cop. 1938.

Barb Goes to Town, Prelude (Continued on page 60)

It's Made By

JESSE GREER

Program Today Yesterday

ONCE IN A  
LIFETIME

(From Earl Carroll's "Varieties")

(Robbins Music)

THE EVER POPULAR  
STANDARD

DEED  
I DO

LAUREL MUSIC CORP.

1619 Broadway, N. Y. 10

WALTER WINCHELL says—"Mule Train has been replaced in the local record stores by

# RUDOLPH THE RED-NOSED REINDEER

Thanks to GENE AUTRY'S Smash COLUMBIA Recording

All Material Ready on "HAPPY NEW YEAR, DARLING" — In Preparation, "MIST ON THE MOON"  
ST. NICHOLAS MUSIC PUB. CO., 1619 Broadway, New York 19 — JU 6-5157



MOST PLAYED SONG  
(Nov. 25-Dec. 1)  
RH Logging System

## Performer Union Names Henry Dunn Exec Head, Connors Runner Up

Henry Dunn was named national administrative secretary of the American Guild of Variety Artists at a meeting of the executive board last week. Dunn, along with AGVA organizer Vic Connors, were the only candidates considered by the board. With eight board members attending, vote was five for Dunn, two for Connors and one not voting. Dunn's salary will be \$200 weekly.

Dunn succeeds Dewey Barto, who resigned recently, and who will serve on the executive board. Dunn, treasurer of the union, was on the board which took over its administration after Barto's resignation.

Union is currently in the best financial condition in many months, having around \$40,000. Recently it applied to the Associated Actors and Artists of America, parent union, for a \$25,000 loan, which was granted. However, the new AGVA insurance program, which makes paid-up members eligible for death benefits, brought in payments of back dues and put the organization in a solvent condition.

Lind Bros. reopening at the Five O'Clock club, Miami Beach, tomorrow, Thurs. It's a repeat date, having closed in that spot two weeks ago.

## Las Vegas Niteries In Hassle Over Chorines

Las Vegas, Dec. 6

Beefing over the booking situation at the Last Frontier and the Thunderbird, rival niteries, has reached the point of bitterness, but likely won't be resolved outside a courtroom. Fight centers about the booking setup for chorus lines in floorshows at the two clubs.

Battle started when Hal Broadus became associated with the Thunderbird as talent booker and began producing a line of girls at that spot. The Frontier up to that point had been the only Vegas big-time niteries to use chorines. Frontier had a contract with Broadus to supply Kathryn Duffy dancers for their shows. Broadus, as a reported partner of Miss Duffy, supplied the girls. Contract between the Frontier and Broadus doesn't expire until May, but the niteries wants out, charging that Broadus is supplying better girls for the Thunderbird.

Eddie Rio, Coast AGVA chief, learned of the complaint through chorines who are members of the union. He flew to Las Vegas last week in an attempt to iron out the difficulty.

Obviously Fed-Up With  
Caffe "Bookings"

Jory Adams

Wants to Know

For Whose Benefit?

Are All These Demands to Be Made  
on Entertainers

on amusing byline feature in the  
upcoming

44th Anniversary Number

of

VARIETY

Due Soon

## Sinatra Show's \$18,267 Weekend

Hartford, Conn., Dec. 6

Frank Sinatra playing his first theatre date in two years, broke all records at the State here, with an \$18,267 gross for eight shows over Saturday (3) and Sunday (4). Opening day's gross, despite a snowstorm, was \$11,385. On the bill with the Verve was Harvey Stone and the Ziggy Elman orch. The Dunhills were also slated to appear, but couldn't get to the stage, being held up by the storm. They were driving in from a Detroit date.

Sinatra is in the east while his Lucky Strike sponsored show with Dorothy Kirsten is originating from New York. He's planning a theatre tour some time after Jan. 1 in eastern cities where he hasn't played previously.

For the time being, cafe shows are out. Sinatra had planned playing class niteries, but no deals have pelted as yet. He definitely ruled out the Copacabana, N. Y., where the police is three shows nightly. He declared his pipes wouldn't take that number of shows, along with his radio chores.

Arthur Godfrey did \$20,000 in 16 shows in a two-day appearance last year.

## Havana Making Pitch for Tourist Trade With Top U.S. Talent as Lure

Havana, Dec. 6

### Paris Lido Club Revue (80) To Fly to Nice Carnival

Paris, Dec. 6

Due to impossibility of bringing to England the animal acts which are part of the Lido Club revue, Pierre Louis Guerin has given up having a RHC video airing there of his show, as was done last year. Instead, in conjunction with the Tourist Office, which will thus find a potent plug, the show, totaling 80 people with musicians, will be flown to Nice in two Constellation planes, there to play the Casino Municipal Feb. 13-14-15, during the carnival days.

Guerin, meanwhile, will get a Paris plug for his show when under the name of "One Night at the Lido" it doubles for three weeks at the Gaumont Palace, a 6,000-seater vaudeville house, which has booked a condensed version of it as a stage presentation for the three-week Xmas booking of Warner's "Don Juan." Harrison and Fisher, currently topping the Lido bill, won't double at the Gaumont, but instead will play the ABC variety house for four weeks beginning Jan. 20.

Havana is making a serious bid for the tourist trade that normally hits Miami and Miami Beach. Theatre and cafe operators are shelling out the heaviest talent budgets in the history of this republic for U. S. names and bands.

Havana's bid for the American tourists is buttressed by relaxed gaming laws which are figured to entice many Miami Beach vacationers. In addition, plane lines are cooperating with trips from Miami to Havana hourly at comparatively low fares.

The biggest U. S. show to hit the island will be "From Paris to New York," being staged by Lou Walters, operator of the Latin Quarter, N. Y., for the Hispania theatre, Havana. This 6,700-seater is shelling out \$100,000 for a three-week show, which will include a line of 50 plus principals being imported from the U. S. Show is slated to start late December. An import from Spain will succeed this layout.

The Havana niteries are similarly shelling out the biggest budgets in history with U. S. bands, such as Tommy Dorsey, booked for the Sany Souci, Woody Herman, booked for the Tropicana, Kathryn Duffy Dancers, Clark Bros. and Gannon and Ross are set for various shows at the Montmartre Deals.

(Continued on page 51)

WORLD'S GREATEST PUNCH AND JUDY SHOW

## TOMMY TRENT

Originator of the Modern Trend of Marionettes

Now, ROXY, New York — 3 Weeks

Dec. 28—Orpheum, L. A. Jan. 5—Orpheum, Oakland

Direction:

Chicago: SAM ROBERTS New York: EDDIE SMITH

Merry Xmas—Happy New Year to All

## THE MAXWELLS

Now in their 20th week at the Stevens Hotel with  
to thank Merriel Abbott for her confidence  
in bringing them to America and giving  
them the finest engagement they  
have ever played.

SOLELY REPRESENTED BY

LEW & LESLIE GRADE, INC.

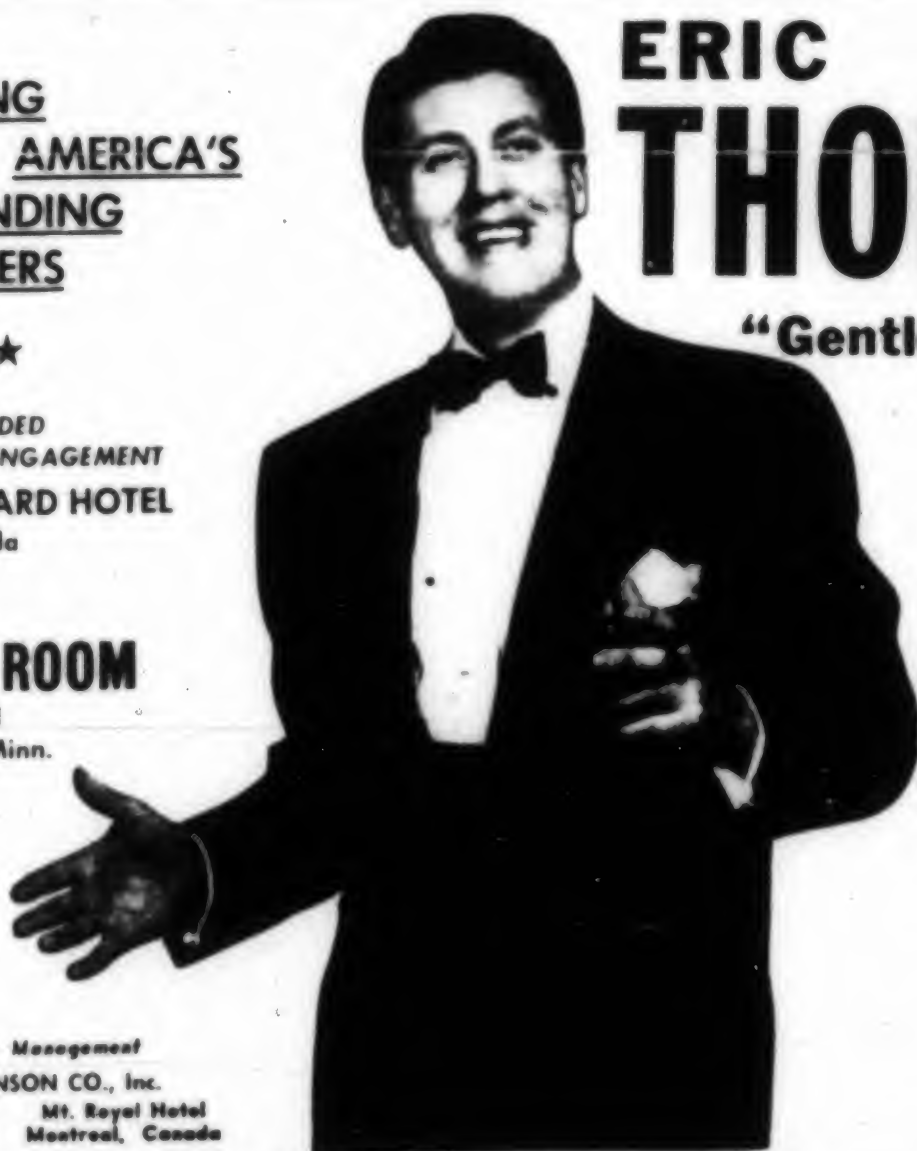
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**FAST  
BECOMING  
ONE OF AMERICA'S  
OUTSTANDING  
HEADLINERS**



JUST CONCLUDED  
HOLD OVER ENGAGEMENT  
KING EDWARD HOTEL  
Toronto, Canada

CURRENTLY  
**FLAME ROOM**  
Radisson Hotel  
Minneapolis, Minn.



# ERIC THORSON

"Gentleman of Song"

OPENING

Dec. 16-29 at the  
**BELLERIVE HOTEL**  
Kansas City, Kansas



Dec. 30-Jan. 12 at the  
**MONTE CARLO**  
Pittsburgh, Pa.



Jan. 13-Jan. 26 at the  
**HOLLENDEN HOTEL**  
Cleveland, Ohio



Jan. 28-Feb. 10 at the  
**WHITEHALL HOTEL**  
Palm Beach, Fla.  
(PREMIER ATTRACTION)



Bookings Still Coming In  
... Thanks AL HERMAN

Exclusive Management

MAY JOHNSON CO., Inc.

745 Fifth Ave., Mt. Royal Hotel  
New York, N. Y. Montreal, Canada

# N. Y. Cafes Hit Unexpected Pre-Xmas Highs, Biz Elsewhere on Downbeat

New York's cafe business is holding up unexpectedly well during the pre-Christmas shopping season. The town's major spots have been hitting grosses considerably higher than last year.

Upbeat of the Gotham spots is in direct contrast with biz in cafes in other parts of the country, particularly Chicago, where the scene seems to have drifted away from the center of town to the suburbs. At that, Chi nabe business isn't too far from most cases.

Still the top grossers in N. Y. are the Copacabana, where Jimmy Durante is headlining, the Latin Quarter show which has been getting terrific play since the recent Life spread on near nudity in robes, the Diamond Horseshoe, which preempts "Banjo On My Knee" recently. The Versailles is also hitting high grosses with Edith Piaf. Leon & Eddie's takes are somewhat higher than last year.

The rate upbeat, according to bookies, indicates a healthy New York's live trade. This year, the rate doesn't feel they're getting a bad break because of the fact that the biggest night of the year falls on a Saturday which is ordinarily SRO or near it. Although there

are no reservations in quantity as yet, cafe men think there will be no trouble selling out.

Prices will be the same as last year. In most cases, with top cafes charging around \$20 per person for ringside tables.

## Arthur Murray Sued For 100G on Dance Deal

Los Angeles, Dec. 6. Janet Congrove, dance instructor, filed suit for \$100,000 against Arthur Murray and Constance Moore, charging breach of contract.

Plaintiff, formerly head of Murray's Wilshire Blvd. dance studio, declares she obtained an exclusive franchise to operate a Murray dance studio in San Fernando Valley, in which she invested \$10,000. Later, she claims, Murray chartered Miss Moore to operate a similar establishment in the same district and ruined her business.

## New Group Formed To Sponsor Chi's 1950 Fairs

Chicago, Dec. 6. 1950 Lake Front Fair, a non-profit organization, was announced by Mayor Kennelly, with incorporation papers having been filed in Springfield, Ill. Tues. (29). Name of setup will be Chicago Lake Front Fair, Inc. with Kent Chandler as pres.

Group will attempt to get industrial and commercial backing for fair similar to that of the Railroad Fair during the summers of 1948-49 produced by the railroad industries.

## A.C.'s Luxury Tax Dive

Atlantic City, Dec. 6. Luxury tax collections, regarded here as a sure barometer of resort business, are off \$115,409 for the first 10 months of this year as compared with 1948.

The tax collected mostly from resort visitors with a 2% levy on hotel rooms, amusements, bar receipts and tobacco was \$33,780.11 lower this October than last. Receipts for October 1949 were \$83,318.98 while a year ago they were \$119,099.10.

The cut during the 10-month period is reported the greatest since the municipal tax was instituted in 1947. It was stated by Collector Allen Wiesenthal. At the same time municipal real estate tax collections also are reported down as compared with figures a year ago.

## Singer Paid for Silence

Radisson hotel, Minneapolis, paid Paula Drake full two-weeks salary for laying off. Hotel wanted to cancel the singer before she opened because material was too risqué for the spot. American Guild of Variety Artists insisted that hotel live up to the contract.

## Jack Bertell to Coordinate Lyons Agency P.A. Dept.

Jack Bertell has joined the A. & S. Lyons Agency, where he will handle personal appearances of talent under contract to the agency. He will also set up radio and tele packages. Bertell will be coordinator of all the personal appearance departments in the N. Y. office.

Bertell recently resigned from the Bernard Schubert office, and prior to that operated independently. He also had been with Music Corp. of America and the Columbia Artists Bureau, which was absorbed by MCA.

## AGVA FINES RITZ BROS. FOR CUFFO STINT

Hollywood, Dec. 6. Harry and Jimmy Ritz have each been fined \$100 by the American Guild of Variety Artists' local trial board for putting on an impromptu, unpaid routine some weeks ago when Sophie Tucker opened at Ciro's. Miss Tucker recently was fined \$100 for introducing the Ritzes. Comedians were not brought before trial board until last week because they were in N. Y. working on teevie.

Dean Martin and Jerry Lewis, who also are out of town are still to be brought up on similar charges. They're currently in their third week at the Chez Paree in Chicago and won't face the trial board here until they return to the Coast.

## Burl Ives May Co-Bill With Lisa Kirk at Plaza

Burl Ives may be co-billed with Lisa Kirk when the "Kiss Me, Kate" comedienne debuts into the Persian Room of the Hotel Plaza. N. Y. Dec. 29 Bob Grant band would hold over.

Tito Guizar, just opened incidentally suffered a slight accident on his opening night when he fell and broke his guitar as he was making his entrance but that didn't stop his performance.

## Rector's 1900 New Year's Eve Described by Esquire

The clock struck 12. The guests rose, champagne held high. "To 1900," they cried. "To the 20th century."

The famous and near-famous who gathered at Rector's on the night that marked the birth of our century were the bright and glittering figures of the western world, declares the nostalgic January Esquire article. "Once Upon a New Year's Eve" by Alexander Kirkland.

On that historic night the world's handsomest prizefighter, Gentleman Jim Corbett, the naughty-eyed Anna Held and Florenz Ziegfeld, O. Henry, George M. Cohan, Buffalo Bill Cody, Diamond Jim Brady and the wise, witty pin up girl of all time, Lillian Russell, arrived at Rector's to greet the new year and the new century.

On the roof, Annie Oakley fired a cannon as a salute to 1900.

This was the era of the private Pullman Palace Car, the diamond sunburst and the 14-course dinner. Nightlife loosened and tips were good. When Paul Perret, the maître d'hôtel at Rector's, cured Jay Gould's headache the millionaire gave him a \$100 tip.

Pearl Jim Murray dropped pink and black pearls into the champagne glasses of dazlingly beautiful young women. Jeweled bracelets were tucked in a bouquet and tossed anonymously to show girls. Money flowed like fizzy water. This was the fabulous, fantastic old New York—Once Upon a New Year's Eve.

## VARIETY CLUBS, AGVA TO SHARE IN BENEFIT SERIES

The American Guild of Variety Artists in cooperation with the Variety Clubs of America is slated to hold a benefit at the Madison Square Garden, N. Y., May 21. New York affair is to be one of a series staged in all cities where AGVA maintains a branch and where the Variety clubs have a tent. Proceeds will go to welfare funds of both organizations.

Teup is a result of a deal worked out by both organizations whereby the permanent union would cooperate with the showmen's organization in supplying talent for various Tent shows, in return for which the Variety clubs would care of AGVA members who become ill in any city where Variety clubs has a branch. Latter will also make periodic contributions to the AGVA welfare fund.

## N.Y.'s New Yorker Hotel Undecided on 'Salute'

"Salute To Cole Porter" will move out of the New Yorker hotel, New York Jan. 11 and whether the policy will be continued or whether a new one will be substituted is so far undecided. "Salute" idea successful at Chicago's Sherman Hotel, where it originated, and later at the Ambassador hotel, Los Angeles, has not done well in New York. There are many theories as to the reason but none clear-cut.

Music Corp. of America booked the "Salute" show and is offering the hotel another in the series, "Salute To George Gershwin," which was the first of the series at the Sherman. General Artists, on the other hand, is discussing with the New Yorker's execs the installation of a name band and one or two act policy. Nothing is definite.

## Marion Hutton Teamed With Hubby in Cafe Act

Hollywood, Dec. 6. Marion Hutton and husband Jack Douglas have formed an act which will break in Dec. 22 at the Thunderbird club, Las Vegas. Douglas, formerly a vaude comic, has lately been writing comedy material for Bob Hope, Red Skelton and Dean Martin and Jerry Lewis.

## N.Y. Roxy Pruning

The Roxy theatre, N. Y., is making further cuts in the production staff by retaining regularly on a per show basis. Several of backstage staff including hairdressers and assistant dance directors have been put on that schedule.

Roxy has been retrenching for some time. Vocal group long a part of the stage shows has been eliminated in the current display, and the large chorus has been trimmed to eight boys and eight girls.

## NEW DALLAS NITERY

Dallas, Dec. 6. The Theatre Lounge will have its official opening here on Tuesday, Dec. 13. Norman Kantor and Dave Tobin have been named managers. The structure, formerly occupied by the Colonial theatre, is being remodeled and redecorated.

The theatre seats have been removed and will be replaced by six graduated tiers of tables to accommodate 300 persons.

## N.Y. Ice Show Still Warms S. America

Buenos Aires, Nov. 26. "Holiday on Ice" show, from New York, currently playing at the Luna Stadium, Buenos Aires, is drawing well here.

Show opened Nov. 4 and although originally only skedded to run to Dec. 1, will be held over for another two weeks, probably closing on Dec. 12. Plans to open in Montevideo and later in Santiago de Chile had to be abandoned for this year as the cast had been promised Xmas in the U. S. and there would be too heavy a cost involved in bringing down a substitute cast in the meantime.

The current tour represents an investment of around \$500,000 and is part of a five-year plan for the whole of Latin-America, excepting only Ecuador. Teeing off in Mexico three years ago, the show has already stopped over in San Juan de Puerto Rico, Rio de Janeiro and Sao Paulo in Brazil. After Buenos Aires there will be a hiatus until next year.

## Miriam SEABOLD...

Novelty Ballerina  
12 Mins.  
Drum Room, Kansas City

An alumna of the Radio House and the Radio City, Miriam Seabold has been doing solo club and theatre work since the war.

First rate at Kansas City, she added a month of her own comedy and novelty routines to make her latest tour throughout America in the Radio House. During her tour, she will be appearing at the Radio City, New York, and at the Radio House, New York, and at the Radio City, New York.

Seabold's tour is a real one. She is the only dancer who will tour the whole country.

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## melody

"poor man's fred allen"  
(thanks mr. allen)

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p.s. thanks, too, danny graham

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## Continued from page 49

The Cuban tourist trade always perks up during the Miami Beach

It's reported that the U. S. talent agencies would rather sell the Havana cafes than Miami Beach spots. The new Florida booking law which prohibits agencies outside of that state from booking direct, makes the procedure for Cuban bookings considerably easier.

## Ballungsz. 189. 6

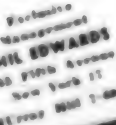
Rappaport has gone through several cycles of entertainment formats with the Sherman office. House has used practically every type of show from names, name bands to non-name eight-acters. Policy to be instituted by Rappaport hasn't been decided as yet.

Richmond Va Dec 6

Collection includes keys to the cities of Richmond, his birthplace, Chicago, Pittsburgh, Los Angeles and Cambridge, Mass., as well as other gifts and items which the late dancer had accumulated during his career.

A prominent hotel in Sullivan County is open for a social director for the summer season. State age experience and references, which will be kept confidential. Write Room 1303, 300 Fifth Ave. New York

**J. H. LUBIN** GENERAL  
MANAGER  
**SIDNEY H. PIERMONT** BOOKING  
MANAGER



Notables in all phases of industry, journalism and show business turned out Saturday night (3) at the Hotel Waldorf-Astoria, N. Y., in a marked tribute to Harry Hershfield, newspaperman, cartoonist and one of the great wits of Broadway for almost half a century.

As Louis Nizer, the toastmaster stated, "Everyone who was invited showed up. It was that kind of an affair. It was a date of who's who. A Negro baseball star (Jackie Robinson) sat next to a famous comedian (Milton Berle). A rabbi (Dr. Louis I. Newman) sat next to a Catholic prelate (Mgr. Fulton J. Sheen). An oft-accused reactionary columnist (George Sokolsky) was 'surrounded' by known liberal writers such as Quentin Reynolds and Dr. Frank Kingdon."

Of those introduced on the dais, Mrs. Wendell L. Wilkie, widow of Mrs. Wilkie's husband, the One World protagonist, received the greatest ovation.

The biggest laughs of the evening of the guest speakers were gotten by Hershfield's odekick of the past 35 years Joe Laurie Jr. as he kidded the former. Laurie hoped that Hershfield "would live to be as old as his jokes."

The most compelling speaker was Mayor Sheen in a highly articulate plea for faith.

Among other speakers were Reynolds, Acting Mayor Vincent Impellitteri (in the absence of the sitting Mayor O'Dwyer), Dr. Kingston, McCusker, Dr. Ralph Bunche (who presented the Four Chaplains Award to Hershfield), Bertie Eddie Cantor and, of course, Hershfield himself. Kahn

Columbia Pictures is tearing New York's nitery belt in a series of one-reelers currently in production. Under the title of "Cavalcade of Broadway" the series is being shot in eight different night spots and will feature some of the floor show talent. Earl Wilson, N.Y. Post columnist will do the background narration for the shorts.

Initial short in the series to be released in 1960 was shot recently at Club Society Downtown in Greenwich Village with Patricia Bright, Donald Richards and Gene Rayburn in the merry lineup. Next one-order will roll at Leon & Ed dies with Eddie Davis the club's bunfire starring. Columbia is ducking with other clubs for future locations.

Not trying to get ahead  
Just trying to stay even

Management

MARK LEBBY — LEON NEWMAN

Cafes aren't buying any high-priced talent for this period and the Florida nitery season isn't the banana it was in former years. Sole bright spot in the cafe field are the Havana bookings, which have added somewhat to agency revenue.

The percenter offices are also being hit in the radio and television fields. Busing of new shows is virtually at a standstill because of the fact that many advertising agencies are now working on budgets. Until these plans are formulated, advertisers are merely looking over properties.

A gradual pickup is expected after the first of the year, although some fields, particularly the cafes, with the exception of Florida and Havana spots, will remain practically dormant. Vaudeville should resume the level of revenue achieved in October, while the outdoor agencies will start work on spring and summer bookings.

The percentile offices aren't making any predictions about 1950 inasmuch as television's effect upon the agency business will remain the big question mark. Agency men say that video acts both as a deterrent and a stimulus.

Lee Sherman has been signed by the Latin Quarter, N.Y., to stage the show starting Jan. 1. Layout will mark the U.S. premiere of the Charlivels, who have reached name status in France.

to bookings. They cite the case of Sam Levenson, who with a pair of tele appearances zoomed to the \$2,000 class. In the case of some performers, particularly novelty acts, one or two TV shots make them ineligible for theatre or cafe bookings for as much as three months afterwards. Problem is still to be met by the promoters.

The Honeydreamers, who came to attention on the Dave Garraway TV show out of Chicago, are now doubling from the Ray Kyser video show in the east into the Hotel New Yorker. They're part of the "Salute to Cole Porter" revue.

Betta St John, from South Pacific is also doubling. She is partnered with Kenneth McKenzie replacing Kriza & Korsun. The Homevidreamers replace the Lyn Duddy Singers.

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 "AIN'T SHE SWEET" "THERE'S A BROKEN HEART"  
 (for Every Light on Broadway)  
 "THE GAME OF BROKEN HEARTS"  
 "YESTERDAY'S ROSES"

Here, what Stamps have common with East North Star Society are  
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are the greatest things to come along since union.

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**Persian Room, N. Y.**  
(HOTEL PLAZA)  
Tito Guizar, Artini & Consuelo  
Bob Grant and Mark Monte bands  
\$2 and \$2.50 cover.

What looks like a mild booking on paper plays surprisingly well and probably does right by staying within the requisite pre-Xmas budget until Lisa Kirk (with possibly Burl Ives) comes in for the New Year's semester opening Dec. 29. Tito Guizar, away from the States for some time, is a romantic figure in his native charm (Mexican cowboy) getup and now employs a more romantic style of belting out tunes with a guitar, the guitar which is so much of a prop in its songbook experienced a strange mishap via an unexpected breakaway during his supper show. This was the result of a fall in the darkened room when Guizar made his entrance from the side of the bandstand but that didn't limit his impact.

Guizar is a sort of Mexican Perry Como in vocal delivery and errs only in oversteering his and large he registers with a good portrait of South American tumbadors, some being excerpts from Mexican films in which Guizar is prominent. He just returned from Brazil where he was on concert tour.

The sub-billed Artini & Consuelo are personable and expert ballroomologists. They evidence painstaking preparation with their various routines, which run the gamut from Viennese waltz to all the Latin assorted rhythms, including a Polish polka, a massive impression of The Castles, etc.

Consuelo is an attractive brunet who is inclined to mope archly a bit. She's cute, but still it's mugging and some of it could be toned down to advantage. They're polished and professional and fit nicely into class rooms as at this hour. Per usual, the Bob Grant band does a tip-top show and top accompaniment and Mark Monte's Continentals, relief quartet, manage their usual high score despite the minimum numerical roster.

**Terrace Room, Hull**  
(HOTEL STANLEY)  
Buffalo Dec. 3

"Stars & Stripes" featuring Jo Barton, Shirley Reed, Ed Lawrence, Hal Kanner Orch. 7, no paper money minimum.

In its own cameo-like fashion this put-onized tear is a highly satisfying replica of its big orders currently crowding the mammoth auditoriums of the country. With the confines of the tiny Terrace Room rink, the six-figure production manages to duplicate most of the approved routines of the big super-spectacles which calls for a deal of doing. With its presentation, the local States bumper brings continuing credit to itself for sponsoring another stream of topmost entertainment appropriate for its swank cafe.

Dramatic Jo Barton, dressed the stellar gliding assignment, which she fills with pett grace and dexterity. In stature she is built to die for the presentation. Ed Lawrence is the juvenile and like the two other kids (unbilled) of the production, is an excellent party star. The four kid chorus is well groomed and good looking. Shirley Reed does the vocal and adds a few warbling spots with the waltz during the evening.

Hal Kanner's band, with the dancing as well as the skaters. Kanner, also acts as emcee and is somewhat more in evidence than he is during the proceedings than seems necessary for this kind of set up.

**Green Room, N. Y.**  
(HOTEL EDISON)  
Hull Dec. 3

Hal Kanner, Jo Barton, Shirley Reed, Ed Lawrence, Hal Kanner Orch. 7, no paper money minimum.

With a flock of New England good bookings behind him, Jersey Jerome returned to the Green Room of the Hotel Edison, N. Y. Friday, Dec. 25, to much fanfare. At this papered-up room, Jerome, three good and three electric, Jerome's style has been trending up in the past few years. In each respect, he is smooth and elegant in the vocal medium, thus the united triumph of the three boys help produce an overall enjoyable and desirable result. For the most part the group leans toward the standards with a dash of Cole Porter and Rodgers-Hammerstein.

In the vocal department the band is fairly well set with Hal Barton, who creditably warbles the majority of tunes calling for a singing refrain. Slight fault that could stand correction is his occasional habit of glancing at a card

to refresh his lyrical memory. Doubling from the band on piping are saxist Joe Grimm and three of his colleagues who are billed as the Three Jays. In addition, trombonist Morcy Allen handles the comedy chirping.

Jerome is a personable leader whose own trumpeting blends in well with the general scheme of things. Set for the season here, the band will likely benefit by the Green Room's nearness to three legit houses on the opposite side of the street. Some of the after-theatre crowd is bound to wind up at this street floor spot. Jay Stolz strums the console during late-hour intermissions.

**Minnesota Terrace**  
(HOTEL NICOLLET)  
Minneapolis Dec. 3

Jerry Lester, Mario & Floria, Cecil Golly Orch. with Mildred Stanley, \$1 cover, \$2.50 minimum.

This show is loaded with laughs and also has slick dancing for an added value. Exceedingly energetic Jerry Lester worked for approximately an hour at performance caught and had the customers in stitches most of the time. The Mario & Floria dancing team displayed unusual routines that aroused frequent applause.

Lester clown's skillfully shoots funny gags and stories in rapid-fire fashion, discourses humorous on various topics and engages in laughter-producing banter with some of the ringleaders. In no time he's on a friendly footing with the paying guests. He precedes Mario & Floria to tell about the show and after the dancers start starts what's really hard labor.

With the aid of Cecil Golly and another orchestra member as well as some abbreviated scenery and props, including a table weighted down with 50 telephones, Lester, portraying a radio giveaway show, presents a skit "Take It or Leave It" that's unvarnished burlesque. It winds up with the distracted contestant who had crammed for the occasion mixing a simple decision \$240,000 jackpot question after answering all the difficult ones correctly. He impersonates Peter Lind Hayes impersonating a punch-drunk fighter. At Johnson doing "April Showers" and Harry Lauder essaying "Flooming in the Gloaming." Then he becomes an African explorer in a lampoon of a movie traveling. Despite his unusually long stint he doesn't wear out his welcome, but instead leaves the customers positively clamoring for more.

Mario & Floria score with their smooth stepping, which is distinguished by slick spins and whirls. Their version of a 1912 turkey trot wins particular favor. They also demonstrate their versatility by doing all of the various kinds of dances requested by customers and doing them profitably.

As usual the Golly music to the show and dancing, and glee club singing along with its vocalists Mildred Stanley's warbling are all to the good. Room well filled at late supper show finale.

**Shelton Corner, N. Y.**  
(HOTEL SHELTON)  
Buffalo Dec. 3

Paul Taubman Trio, with Joe Barton, Tony Colton, Tony Baccaro, no cover or minimum.

Formerly using a trumpeter to lead the update Shelton Corner took on a larger unit last week when Paul Taubman's Trio moved onto the podium. This group is a versatile combo comprising organist Taubman, accordionist Joe Barton and veteran Tony Colton on guitar. Tony Baccaro (New Arts), who fingers the harp during intermissions, also does a short stint with the ensemble.

Although the Shelton booking represents the crew's first time together, the trio works profitably and capably handles anything from a Viennese waltz to the "Hawaiian War Chant." Taubman is musical director of several radio shows, including "Candida the Musical," among others. Consequently, the leaders' network background, as well as the wide following in Buffalo and Colton's skill, does the trick and appeals to the room's confines.

Corner itself is immaculately decorated and appears as a well-kept for the title Taubman's group as Miss Baccaro's comedy harping. However, inasmuch as the room has sacrificed a previous policy of dancing, it's difficult to predict whether the "Trotting" customers will be abundant enough to offset the loss of others who may have been bent upon terping. On the other hand, impresarios John Andrew and Paul Perez are reasonably confident that the new strategy of showcasing fresh talent will pay off in the final analysis.

**Blue Angel, N. Y.**  
(FOLLOWUP)  
The Blue Angel has a particularly satisfying program with accent on comedy. With two sassy turns, Roger Price and Connie Sawyer, there's sufficient incentive for patronage to linger over an extra drink in order to get another gander at these turns. Holdover Andy Williams and another singer, Kay Panton, round out a well-balanced show.

Both of the comics have made their mark in intimacies. Price has been brought back to this house after several lengthy engagements last season, while Miss Sawyer is a familiar figure around some of the other postage stamp sized bistros. Price, at one time was a writer for Bob Hope and other comics before deciding to go in business for himself. He has an unusual slant on buffoonery giving illustrated chalk-talks with a scholarly mien. His humor is often delicate and could easily misfire if delivered with less expert projection.

Miss Sawyer is similarly excellent material for the intimate spots with some excellent comedy material. Her satire on statistics and spoof of "Oklahoma" produce the desired effects. Kay Panton has a soft intimate style particularly suited to small rooms. Her low volume forces listener attention and the essential push in her voice keeps the customers interested. Williams, formerly of the Williams Bros., who worked with Kay Thompson, shows signs of developing into a different type single. Although he hasn't the necessary space in this cafe to go into terp interpolations of his songs, the dance suggestions during his tunes enhance his overall effect.

The Herman Chiffon trio, as usual, show backs excellently.

Williams, formerly of the Williams Bros., who worked with Kay Thompson, shows signs of developing into a different type single. Although he hasn't the necessary space in this cafe to go into terp interpolations of his songs, the dance suggestions during his tunes enhance his overall effect.

**Monte Carlo, N. Y.**  
Rays & Naldi Trio, Gregory Dick, Gasparre Orch. La Playas Sextet, \$3.50 minimum.

It's been a dozen years since John Roy brought over a ballroom team from London and the Continent and booked them into the Rainbow Room atop Rockefeller Center for what was to become a so-called 44-week run. Mary Ray and Naldi haven't stopped being so.

The passing years have endowed them with a great feel for audience values, besides sharpening their varied style and interpretative flair. They can still play anywhere.

The tipoff to Ray and Naldi's expertise is the flock of rumba teachers who attend their midnight shows wherever they may play. They serve as an object lesson for any team with their nifty style and good taste.

Dick Gasparre is handling the show music and he remains a neat accompanist plus playing expertly for the straight patron booking. And the La Playas Sextet, in the Latin rhythms, is one of the best of its type around.

Fran Gregory is the show's only other act. She has a pleasant voice but obviously lacks experience.

**Club Carnival, Mpls.**  
Minneapolis Dec. 3

Beverly Kay, 2 Joe Adams, Perry Martin Orch. 12, \$1 \$1.50 cover, \$2.50 minimum.

This is a lively show which has the customers demanding more after each of the two fine acts. There's fun, entertaining vocalizing and highly listenable ivory tickling on tap and it all jells into a pleasant hour.

Beverly Kay duplicates the hit which she scored last season at an other local spot, the Hotel Radisson Flame Room. Her original comedy antics and trappings again give bounce to her renditions of the songs of the Gay '90s and make them amusing as well as ear beguiling. She and her accompanist impart almost production values to such old-timers as "Put Your Arm Around Me Honey," "Take Me Out to the Ball Game," "Let Me Call You Sweetheart," "Waiting at the Church," "Ocean of Love," "The Little White Boat," "Waiting for the Robert E. Lee," "Honey Boy" and "Shirley." The distinctive interpretations as well as the accompanying patter produce laughs. The younger element in the audience seems to enjoy the odds as much as the oldsters and every body has a good time too, joining her in some of the vocals. Inserting one of the recent hit parade numbers, "On a Slow Boat to China," she proves her ability to span time.

It's the second time at this night for ace keyboarder, Jan August, who demonstrates once more the piano performing wizardry

that has made him topdancer in his line. The swing and other frills and turfbowls with which he dresses "Cumbanchero," "Intermezzo," "Hungarian Rhapsody," "Misirlou," "Oye Negra" and a medley that includes, among others, "Clair de Lune" and "Tea for Two" make them all the more intriguing. The customers are loath to let him go.

The Perry Martin orchestra, absent during the Ted Lewis four-week engagement is back and is adequate in playing for the show and customer dancing, with Martin's singing an asset. Too room about half-filled at dinner show caught.

**Havana-Madrid, N. Y.**  
"Las Mulatas de Fuego" with Canelina, Oscar Lopez, line 10, Papi Campo Orch. \$2.50 minimum.

Hot Chile rhythms dished up by a native Cuban company at a terrific tempo give Angel Lopez's Havana-Madrid a solid layout that should go a long way in counteracting the pre-Christmas slump along the miter belt. Colorfully, when not scantily garbed, this troupe flashes plenty of talent in a 45-minute layout heavily spiced with sexy touches without going overboard into bad taste.

Canelina, who clicked at this club last year, headlines with her torrid brand of Latin warbling and strutting. Her repertoire is exclusively comprised of Latin numbers, which she renders with solid pipes and dynamic showmanship. Oscar Lopez, a tenor also drives across a brace of numbers working both solo and with Canelina for solid results. On the opening show, both singers had trouble projecting over the orch, which consistently blasted at an excessive volume level. Simple mike adjustments would correct this flaw.

The company of Latin gals and lads back up the principals with a series of ace production numbers. The costuming is daring and the gals race through their routines with verve and style, bespeaking full preparation. In addition to working together these youngsters split up into smaller combos for singing and hoofing sequences all snappily executed. The line works hard, coming on for half-dance times in various guises.

Papi Campo's orch is a full-sized aggregation comprising three sax, two trumpets and five on rhythm. Although too loud while cutting the show, this combo expertly fashions the rumba heat for customer hoofing.

**Minn. Terrace, Mpls.**  
(HOTEL NICOLLET)  
Minneapolis Dec. 1

Three Suns, Hector & Byrd, Cecil Golly Orch. 12, with Mildred Stanley \$1 cover, \$2.50 minimum.

Three Suns are proving they're even better in the flesh than on the disks and radio. Besides getting the delightfully pleasant, stirring and ear-troubling tunes and vocalizing that have roomed them to the present place among the best popular instrumental groups, customers receive the added dividend of their warm personalities and superior showmanship that make their offerings even more delectable and lend their art to the top drawer.

Musical skill wise selection of numbers, both distinctive arrangements, along with the performers' engaging personalities add up to sock here. That a combination of three instruments, accordion, banjo and piano or organ, can be capable of producing a symphonic volume of music and such arresting and smooth tones probably amazes ringleaders previously unacquainted with the trio. The boys hit the jackpot a second time by following their regular act with a stretch of request numbers for customer dancing. That gives the paying guests more pleasure.

Trio unwinds with "That's a Plenty" and follows with their distinctive interpretations and treatments of sure-fire "Peg o' My Heart," "Some Enchanted Evening," "Clair de Lune," "I Can Dream Can't I," "Moon Full of Roses," "Girls Are the Same All Over," medleys of hit parade numbers and for a comedy session, an amusing business-packed version of "Mr. Samara's Band." The frequent vocals spice the swift proceedings and like the unvarnished instrumental emanations are carried off perfectly and prove highly listenable.

Extraordinary and novel difficult tap routines, solo and precision, lift the Hector & Byrd dance act to the upper quality brackets. They're slick and their rhythm is superb. Their "LaCongo" stepping is one of a number of highlights. The first-rate Cecil Golly orchestra opens the show with "It's Great Day," embellished by Mabel Stanley's and glee club warbling. Room filled for supper show.

**Shelburne Lounge, N. Y.**  
(HOTEL SHELBERNE)  
Juanita Hall, Patricia Bright, Miras & Miranda, Norman Wallace, Cy Coleman 3, \$2.50 minimum.

Juanita Hall's entry into the supper club field, doubling the musical smash "South Pacific," is a potent lure for the Shelburne Lounge.

Miss Hall probably scored one of the most incisive hits in the short history of this room with a wide catalog of tunes, which winds up with a reprise of "Bali Hai" from the Rodgers-Hammerstein musical. Her numbers have the stamp of authority and the feeling. She embraces a wide variety of chansons, including blues and tunes with a spiritual flavor. Miss Hall obliged with a couple of encores and still left them clamoring for more. She's doing one show nightly in this spot.

The rest of the bill is similarly in a high vein. Josef Miras and Miranda, South African baladeers, deliver a melodic and humor laden turn. Their folk songs are styled in a refreshing manner and with content and delivery rating marked attention. Efforts are well received.

Comedienne Patricia Bright, lone holdover on the bill continues to project clever and biting satires. She premeditated a Russian impersonation on this program in a manner which indicates that knowing customers will keep on calling for this number, as well as her better-known French singer spoof. Miss Bright has developed into one of the smarter supper room artists and has acquired a fairly large following.

Cy Coleman is one of the more promising of the younger pianists. His renditions come off with feeling as well as dextrous keyboarding. He's backed by guitar and bass and net result is one of pleasurable listening. Other item on the bill is Norman Wallace ("New Arts").

**Mermald Room, N. Y.**  
(PARK SHERATON HOTEL)  
Adrian Rollini Trio, Alvin Crown, Stan Hyers, no cover or minimum.

The Mermald Room of the Park Sheraton hotel underwent a quiet transformation on the talent poles sometime ago. It seems to be working out successfully inasmuch as business is going along at a fairly hefty level. Major change is the shift to musical acts only. Singers and other type of cocktail entertainers have been given the go by so that the spot is in position to eliminate the 20's federal amusement tax.

The trick in buying talent for a spot of this type is to vary the musical entertainment. The cafe has accomplished this excellently to the extent of getting a name out, fit to head the bill. The Adrian Rollini trio, a standard in theatre and cafes, is one of the better musical outfits, having excellent visual and well as aural values. Rollini's work at a variety of instruments, including the chimes, vibes, piano, holds attention. His colleagues at the bass and electric guitar throw in some virtuoso licks as well as providing a solid musical background and beat. He's a long term holdover here.

Other acts fare well in their respective spots. Stan Hyers plays an ear-arresting electric organ in a variety of styles that meets the musical tastes of a variety of patrons, while Alvin Crown charms the customers from his piano.

The straight musical talent does better in this room than the previous format. Revolving platform upon which the acts work has been difficult for singers and talking acts because no sooner would they interest one group of listeners, they would spin away to another set and lose the original crowd. With a straight musical format this doesn't exist.

**Saranac Lake**  
By Happy Bonway  
Saranac, N. Y. Dec. 6

Sent Okum in from Raybrook, N. Y. sanatorium to visit the game. He reports that Isabelle Book, Princess Aida, Benedict and Patricia Mitchell are all doing O. K. Wilton H. Birdsong of the Neighborhood Theatres, Inc., Richmond, Va., checked in for rest and observation.

Sam LaBarbo elated over good clinic report. Ted Hooper, former manager of Palace theatre, Akron, O., doing nip-ups over his latest medical report which ups him for all meals and privileges.

Jack Waldron, emcee and Don Grosini, magician, took time out between shows to ogle hospital and chat with Ban Schaffert and Eddie Vogt.

The girls Paula (Carol) and Janie Sherry are okay too much and singer but with them. Waiting for the Robert L. Lee. Wrecked offering in the comedy troupe (Phil) Bauer, who came on shortness and shortness in a hillbilly turn that comes with Bauer playing troupe with his foot. Good.

# VARIETY BILLS

WEEK OF DECEMBER 7

Numbers in connection with bills below indicate opening day of show  
 whether full or split week  
 Letter in parentheses indicates circuit: (M) Motion Picture; (I) Independent;  
 (L) Local; (N) News; (P) Paramount; (R) RKO; (S) Small; (W) Warner;  
 (W) Walter Rado

<b>NEW YORK CITY</b> <b>Capitol 10</b> Shop Fields the Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo	<b>Capitol 10</b> Shop Fields the Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo	<b>Capitol 10</b> Shop Fields the Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo	<b>Capitol 10</b> Shop Fields the Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo <b>Capitol 10</b> Yvonne De Carlo Lathrop & Lee Joan Adams Mink Mink Yvonne De Carlo
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**Chicago**  
**Blackhawk**  
 Jack Trull  
 Jack Campbell  
 Dean Sherman  
 Joyce Harley  
 Freddie Vogel  
 Buckleup  
 Gus Thompson  
 George Martin  
 Buzz Miller  
 Lee Scott  
 Dick Miller  
 George F. Fere  
 Mary Ann Lewis  
 4 Step Bros  
 Alan Lee  
 Adair  
 12  
 Joe Davidson  
 Murchison  
**Circus**  
 Paul Gilbert  
 Lucille Fortune  
 Dan McNeill  
 Bill Chandler  
**Hotel Star**  
 Lem Linn  
 Joe Linn  
 Bill Bennett  
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## CHICAGO

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 Joe Linn  
 Bill Bennett

## Nov. B.O.

Continued from page 4

"Red Danube" (M-G), "All King's Men" (Col), "Lost Boundaries" (FC) and "Friend Irma" (Par) last named finished second in October.

Besides "Rit," "Leave Laughing" and "Bride," the end of the month saw several pictures starting out that indicated strong possibilities. Of these "Battleground" (M-G) and "Great Lover" (Par) shape up biggest. The former, Metro's epic on the Battle of the Bulge, looks like an outstanding hit based on terrific response in the first four weeks at the N. Y. Astor. Bob Hope's latest comedy, "Lover," seems promising on the basis of its first two weeks at N. Y. Paramount.

"The Heiress" (Par), which has had only a few scattered dates after its run at the N. Y. Music Hall, hints strong returns in certain cities, especially where given special handling. "Intruder in Dust" (M-G), which had not done so well in earlier playdates, is making a stout showing in its N. Y. run. "Laughing" big on first week in N. Y., racked up somewhat spotty returns on initial week around the country.

"Under Capricorn" (WB), which finished seventh in October, managed to wind up ninth in one week during the month. "King's Men," another newcomer, hinted nice possibilities as November came to a close.

"Red, Hot and Blue" (Par), a 10th place winner one week, bore out its mild showing in N. Y., with very spotty results around the keys. "Holiday Affair" (RKO), with only one advance playdate, indicated it would be a rather tough picture to sell, although getting nice reviews.

"Bagdad" (U), just starting as the month ended, looks as a sturdy exploitation film, with week returns in most spots played. In some theatres it did so much better than the exhibitor figured on that the cops-rubbers-on-desert, with Oriental background and gals, shapes as real con-getter where given half a break exploitation-wise. "Fallen Idol" (SRO), with smash to record showings, looks as a big entry in small-seaters.

"Kiss For Corliss" (UA), did not fare so well on first dates. "Border Incident" (M-G) failed to shape up in the past month. "Big Wheel" (UA), which did nicely in some spots, founndered in others.

"Inspector General" (WB) hit a new high on its first date in Toronto, but the Danny Kaye comedy has not opened elsewhere. "Without Honor" (UA) did surprisingly big trade in some spots.

"Live by Night" (RKO) came through with some fine totals but never showed outstanding strength. "Fighting Kentuckian" (Rep) gained some additional about weeks during the month. "Abandoned" (U), while just okay in several keys, managed to come through with several strabbe sessions.

"Joyce Indig" (SRO) 25 Mins. Rita Cafe, Montreal. Since the opening last spring of Sny Solider, the management has gone the complete vocal cycle with the intro of chirper Jaye Indig and her near-bop styling. The jump

## New Acts

## DUMARTY &amp; DENZER

Novelty  
 9 Mins.  
 Colonial, Albany

Spectacular novelty act, which played its second American date here after an Australian tour and which returns this week to England for a Christmas pantomime engagement in Birmingham, is strong enough to show in any vaudeville or stage-presentation film house. Duo will come back in January or February, possibly at Radio City Music Hall. They have appeared all over the world in the past 15 years.

Climax of turn, opening in front of a cafe-scene backdrop with Dumarty & Denzer, as Frenchmen, in tails and offering Continental patter, terping and pantomime, is a dance by luminous skeletons that dash around the aisles and sail by means of invisible ropes or pulleys over the heads of the audience. Stage and auditorium are blacked out, illumination comes from phosphorescent paint on the costumes. Bit, weird, macabre and comic, combines imagination and skill of high order. Pair take bows in brown bathrobes—applause by capacity crowd was heavy second night at the Colonial. Occupied sixth spot on eight-act bill.

Laughs are first extracted from a mildly suggestive bit in which one of the boys feels a lady's leg—it's a dummy. Second scene, in shadowgraph also meshes comedy and pantomime as strip is made to the skull and bones getup.

Jaco

## MABEL SCOTT

Songs  
 9 Mins.; One  
 Apollo, N. Y.

Absent on the Coast for three or four years, songstress Mabel Scott shows ample animation at this Harlem vaude house, but unfortunately her voice doesn't quite measure up to her salesmanship. She's evidently partial to boogie-woogie in view of her "Elevator Boogie Gal" and "Boogie Woogie Bugle Boy," warbled with appropriate enthusiasm.

Miss Scott also does "Don't Know What This World is Coming To" and a blues number to garner a fair audience response. In interpreting her repertoire, she's aided by a form-fitting black gown plus an array of hip swinging, hand clapping, grins and leers. A more diversified set of tunes would likely bring about a better change of pace, and a ton-down of the chirper's general demeanor would result in greater poise. But withal, she's okay for vaude and giteries with policies similar to that of the Apollo.

Gilb

## MEN OF SONG (4)

20 Mins.  
 Normandie Roof, Montreal

Doing their first clubdate after a series of concerts, this vocal group shapes into a sock nitty offering with its solid arrangements and singing talent. Under the direction of Charles Touchette who is both arranger and pianist, team consists of Rodger White, baritone; John Campbell, first tenor; Alfred King, second tenor; and Edmund Karlrud, bass. They've been working together about a year.

Combo does the usual heroics from the muscomedy field and features excerpts from "Student Prince." Encores are made up of such items as "Lucky Old Sun" and "Mule Train" for good reception. Act is okay for big hotel rooms and with a little dressing should even have video possibilities.

Next.

## FRANCES &amp; GREY

Dance  
 12 Mins.  
 Bellevue Casino, Montreal

Jeanne Francis and Gerry Grey are currently heading up the sock Casino revue with wiled and colorful snake dance. Act was created in Paris for a Bal Tabarin show and is surefire to spark a big production number.

Femme half of team is clothed in silk tights painted as a green snake and makes her entry, turned around her partner. The attempt on Grey's part to rid himself of this snake brings in some plain and fancy contortions by Francis. Offering is slick enough at times to keep interest throughout.

Next.

## JOYCE INDIG

Songs  
 25 Mins.  
 Rita Cafe, Montreal

Since the opening last spring of Sny Solider, the management has gone the complete vocal cycle with the intro of chirper Jaye Indig and her near-bop styling. The jump

from fronting the Art Mooney and Dick Styles orcs to this intimate boite hasn't bothered Miss Indig, and she commands attention with her deft arrangements and demure personality.

Opening with "Waterfront," she does "Temptation," "All-I-Do" and "Take Me in Your Arms," bringing her offering up - to - date with "Lucky Old Sun." With a voice that needs amplification Miss Indig is a cinch for the smaller-type cafe.

Next.

## THREE EXTREMES

Comedy  
 10 Mins.  
 Palace, N. Y.

Three Extremes, comprising a king-sized guy, one average sized and one pint-sized, are reminiscent of Lo Hite & Stanley, but the similarity is mainly physical. Extremes' act involves knockabout comedy for the most part in which they capitalize on the variations in height for some funny balancing and terp routines.

Little man, as usual with such acts, draws most audience interest and he's a good enough comic to make the response pay off. Routines are solidly-paced to get maximum audience reception. Act is okay for similar vaude bookings.

Stal.

## RUTH &amp; TOM RAFFERTY

Dance  
 10 Mins.  
 Palace, N. Y.

Ruth and Tom Rafferty have a pleasant bit of dance satire which may not get yucks but draws a steady stream of audience chuckles. Both are versatile terpers and sufficiently good pantomimists to score with their routines, which involve mostly soft-shoe variations.

After an opening "musical-hall" type number, they sock across a slappstick tango, which is punctuated by some freak costumes. Gal then does a short East Indian jive routine and the team winds with legit Irish taps. Act may not be strong enough for the top niteries but it's a sure audience-pleaser for vaude.

Stal.

## NORMAN WALLACE

Songs, piano  
 1 Mins.  
 Shelburne Lounge, N. Y.

Norman Wallace, who's been around cafes as an intermission pianist has expanded into a full-fledged singer who provides his own keyboard background. He's still to find his metier in the vocal field inasmuch as the various items attempted indicate that he's still testing with a variety of styles.

He's attempting Gallic chansons interspersed with comedy renditions and straight numbers. He'd do better to concentrate on one type of tune until he accumulates enough background in projection.

Jose.

## JANET SAYRE

Dancing  
 6 Mins.; One  
 Apollo, N. Y.

Janet Sayre is a long, lithe Negro terper whose shapely figure is well set off by shorts and bra. In her stint at this Harlem vaude house she opens with some rather ordinary routines which feature a number of high kicks.

Gal's turn, however, later gains impetus when she uncorks some fairly good acro stuff. This embraces cartwheels and handstands plus a faint suggestion of bumps and grinds. While obviously talented, Miss Sayre needs to develop some original steps and an individual style before she's ready for the better bookings.

Gilb

## UA In Black

Continued from page 3

branch managers a complete run-down on the company's profit-and-loss position. Among the figures cited as an offset to the domestic profits was a \$6,000 weekly clip that the foreign department is now suffering.

Sales confab, the first in three years, got a rundown of 1950 product, which includes about 15 pix either in the can or shooting. With new financing possible, Lazarus said that the company might have up to 40 pix available.

Humorific contingent, which returned to New York over the weekend, included in addition to Lazarus and Sears, pub-ad chief Howard LeSueur, Schnitzer, Jack Charles Steele, Mort Krushon, John Hughes and Jack Wrege.

## B'way Legits Account for One-Sixth Of Approximate U.S. Production

Broadway theatrical productions accounted for less than one-sixth the number of new plays produced in the U. S. since last January. Out of an approximate cross-country total of 184 new works presented this year only 30 were Main Stem entries. The remainder were put on by little theatre, college, and straw hat groups. Figures include musicals and straight plays, but do not take in revivals, importations or translations of foreign works.

According to the American National Theatre and Academy, at least 84 shows were premeditated regional, community, amateur and college theatres throughout the country. However, this total is not conclusive, but only accounts for productions on which ANTA had information. In addition there were more than 70 plays tried out on the summer circuit. These productions offered in barns or by small groups, and later brought to New York, are included among the new Broadway presentations and are not figured in the categories from which they originated.

As is usually the case, the number of new plays available far exceeds the number of productions. This is indicated by the 341 plays submitted to ANTA's script department since the beginning of the year. ANTA arranged for 18 of the little theatre productions, seven of which were offered via its New York institutional series.

Among the 30 new Broadway offerings, two stemmed from barn productions and one from a university. The latter is "Touch and Go," originally presented at Catholic U. Washington, under the title "Thank You, Just Looking." "Texas, L'il Darlin'," originally presented at the Westport (Conn.) playhouse, and "Clutterbuck" originally put on at Elitch Gardens, Denver, make up the former duo.

There are four more offerings scheduled for Broadway presentation before the year runs out. They are "Gentlemen Prefer Blondes," opening tomorrow (Thurs.) at the Ziegfeld, "The Rat Race," "The Velvet Glove" and "How Long Till Summer."

Besides the new Main Stem entries, there were "Shop at Sly Corner," originally presented in London; "My Name is Aquilon," adapted from the French; "Blackouts," vaude revue brought here after playing seven years on the Coast; "Yes, M'Lord" and "The Browning Version," both British importations; "Montecarlo" and "I Know My Love" both originally French presentations.

## Pemberton Advocates Above-Scale Prices On Seats to Hits for Charity

Producers of other Broadway hits should follow the example of "South Pacific" and "Kiss Me Kate," by selling tickets for down front seats at higher prices for charity, according to producer Brock Pemberton. Speaking before Monday's (5) luncheon meeting at the Drama Desk legit reporters' group, the League of N. Y. Theatres president said that he'd like to see the proceeds from such premium-price sales go to theatrical charities. Profits from the over-scale "South Pacific" and "Kate" tickets go to the Damon Runyon cancer fund.

"Such an arrangement would not only provide funds for the theatre's own charities, but would cut into the black market," Pemberton asserted. "I don't wish to take any credit from Rodgers and Hammerstein or the Committee of Theatrical Producers, but I've been advocating some such setup for years. I've suggested having a pool for the desirable seats for all hits to be sold for whatever the traffic will bear."

While defending the recent Edward L. Bernays report on the state of the theatre, Pemberton explained that the Broadway theatre is too "individualistic" to take advantage of the suggestions in the survey. He added that he will "do nothing to push" its adoption by the League and that "for my money, I don't care what happens to it."

## Not Enuf Patrons for 4 San Antonio Showings

San Antonio, Dec. 6. Local theatremen, in examining the boxoffice flop of Tennessee Williams' "A Streetcar Named Desire" here recently, give several reasons which are contributing factors to the low take of the legit show, which is one of three booked into the Texas theatre here for the season.

One of the factors, according to the group, is that there are not enough local legitgoers to support four performances. A matinee and a night performance would have done the trick, it's felt. Another reason given was the high-scale, top was \$4.55. Gallery tickets sold at a \$1 and was filled at each of the four performances.

## R&H Nix Tab Cafe 'Pacific' Version

Chicago, Dec. 6

Move to present a condensed version of "South Pacific" in the Mayfair room of the Blackstone hotel here Thursday night (8) was abruptly dropped last week when co-authors Richard Rodgers and Oscar Hammerstein II heard of it in New York.

Proceeds from the show were to have gone to charity, and among the prizes for the evening were to have been two tickets for "South Pacific," plus hotel accommodations for a weekend in New York. Kay Thompson, currently appearing in the Mayfair room, was slated to appear in the tab edition of the musical, with singer Julie Wilson (currently in the local "Kiss Me, Kate"), film-legit actor Chester Morris (here in "Detective Story"), radio announcer Mike Wallace and disk jockey Dave Garroway. Odd angle of the situation is that Rodgers and Hammerstein's lawyer, Howard Reinheimer, is also attorney for Miss Thompson.

Refusal of Rodgers and Hammerstein to permit performance of their shows, either in condensed version or as "production numbers," in nighties or elsewhere, is in line with their strict policy of protecting the rights as long-term "properties." For that reason they have refused to consider any film offers for their musicals "Oklahoma," "Carousel," "Allegro" or the current "South Pacific." And as far as possible they forbid cast members of their shows to do the numbers when filling outside cafe engagements.

## What's in a Name?

Detroit, Dec. 6

What's in a name? Well, plenty of strange things cropped up in "Anne of the Thousand Days," the Rex Harrison-Joyce Redman starer, which completed a week's engagement at the Cass.

Theatre management said it was bewildered by the various names the play was called in advance orders for tickets. Orders were received for "Henry VIII," "Anne of the Thousand Days," "Queen of the Thousand Days," "Anne Boleyn—1000 Nights," "Man of the Thousand Days," and "Anne of the Hundred Nights."

## Tallulah Must Sure Love the Ol' South, With Those Sellouts

Charlotte, N. C., Dec. 6

Appearance of Tallulah Bankhead at the Carolina theatre here tomorrow (Wed.) in "Private Lives" has caused a boxoffice riot. Town has gone off its rocker and bought out the show weeks in advance, guaranteeing a gross of \$6,500 on the matinee and evening in the 1,450-seat house. Matinee was only scheduled after the Mayor and chamber of commerce appealed to the star to play the added performance to meet the public demand.

On the strength of a single ad announcing the performance, the show was sold out on mail orders alone, so no seats were available for boxoffice sale. That was when the Mayor and the business men's group wired the actress, asking her to reverse her standing rule not to play matinees on one-nighters. Her telegram agreeing to the afternoon showing was published in the local dailies Monday (21) and the matinee was sold out that same night. Moreover, manager Jack E. Austin intends putting 40 chairs in the orchestra pit, and experts to have heavy turnaways at both performances.

## Tallie Back Home

Birmingham, Dec. 6

Tallulah Bankhead's home town (she was born in nearby Jasper, Ala.) will turn out in force to see her when she arrives here Dec. 19-20 in "Private Lives." Two performances in the 2,600-seat Temple theatre will gross about \$17,000.

Official announcement of the engagement was made last Tuesday. (Continued on page 56)

## England's 'She' Huddle

Hollywood, Dec. 6

Ken England left for New York yesterday (Mon.) to huddle with Stewart Chaney on possible co-production of "He and She," a revue, on the Coast. England and Chaney had originally planned it for Broadway.

England wrote the sketches, with Vernon Duke and Ogden Nash doing the music and lyrics.

## 'Blondes' Lists 70 Backers, Has Production Cost of \$160,000

## Karlweis Speeds From Vienna for Citizenship

Oscar Karlweis caused the temporary shuttering of two Vienna shows when he made a hurried return to the U. S. last week to be sworn in as an American citizen. Prior to his departure the actor had been making split-week appearances in "1001 Nights" and "Present Laughter" at the State and Josefstadt theatres, respectively. He's slated to plane back to Vienna the latter part of next week, when performances will resume.

Karlweis is also considering returning to Broadway this season. He's reading a number of scripts. If no suitable Main Stem play turns up, he may tour Germany and Switzerland in "Harvey." Karlweis starred in the comely Viennese version.

## 'Detective' Fails To Get Chicago

Chicago, Dec. 6

Chester Morris company of "Detective Story," which never really got rolling here, closes Dec. 17 at the Blackstone and moves on to the Davidson, Milwaukee, where it opens Dec. 19 for pre-Christmas week. It then continues its tour.

Meanwhile, the Blackstone, which has been dark most of the last two seasons, shutters for a week before getting "The Student Prince" for a matinee opening Dec. 25.

## Original Co.'s 1204 Net

Although the touring edition of "Detective Story" has failed to earn back any of its \$31,000 production cost thus far, the original company, currently at the Hudson N. Y., has already made a profit of nearly \$120,000, exclusive of revenue from the film sale. Original investment of \$75,000 was paid off early last fall.

Distribution of the film sale proceeds is complex. Paramount has so far paid \$200,000 of the guaranteed \$285,000 and will ultimately pay an additional 15% of the picture's profits. The negotiator's 3% fee comes to \$6,000. Sidney Kingsley gets \$116,400 of the remainder as his 60% author's share. The production gets the other 40%, or \$77,600. Of that amount, 40%, or \$31,040, is being withheld for future distribution while the remaining 60%, or \$46,560, is being distributed. The general partners (producers) get 60%, or \$27,936, while the limited partners (backers) get \$18,624.

Musical edition of "Gentlemen Prefer Blondes," which opens tomorrow night (Thurs.) at the Ziegfeld N. Y., will involve a production cost of about \$160,000, exclusive of bonds. Show was financed for \$200,000, but made a profit on its two-and-a-half weeks' tryout in Philadelphia.

Unusual difficulty in raising the necessary financing is deflected by the fact that the show has 70 listed backers, a number of whom have undoubtedly turned out parts of their shares to other unlisted individuals. Among the investors are Marie P. Arnsperg, wife of Daniel Arnsperg, the taxi-fleet operator \$3,000; their daughter, Antoinette Arnsperg \$2,000; general manager Herman Bernstein, representing producer Leland Hayward, \$3,000; dancer Lorna Chase \$1,000; publisher Alexander Cohen \$4,000; Meyer Davis, representing a syndicate \$2,000.

Also industrialist-producer Anthony B. Farrell \$5,000; ex-actress Peggy Fears \$4,000; Lynn Fontanne \$2,000; general manager Edwin C. Knill \$1,000; Anne Connolly Lester, daughter of the late Walter Connolly \$1,000; Dr. H. Clifford Lous, brother of authoress Anita Lous \$4,000; Nedda Harrison (Mrs. Joshua) Logan \$1,000; agent Barron Polan \$1,000; film executives Arthur Rapp and Michael Rudin \$6,000; Richard Rodgers in partnership with Oscar Hammerstein II \$10,000; Billy Rose, Ziegfeld theatre owner, \$5,000.

Also recording executive Manie Sacks \$8,000; nitery operator Jack Silverman \$4,000; Richard Smith, brother of co-producer Oliver Smith \$500; Maurice Stein, Ethel Styne, Norton Styne and Stanley Styne, relatives of composer Sammy Styne, a total of \$4,000; Margaret Hayes (Mrs. Herbert Bayard, Jr.) Swope \$1,250; Selma Tamber, production assistant of producers Subber & Ayres \$500; theatre party agent Lenore Tobin \$1,000; and director John C. Wilson, \$4,000.

## Karinska Waives \$9,100 Fee for N.Y. City Ballet; Hurok Also in Big Assist

Two instances of q.t. aid to the arts have come to light in connection with the N. Y. City Ballet, currently performing at the City Center N. Y.

Mme. Barbara Karinska, dress designer and legit musical costumer, waived her fee and donated the material for the new ballet "Bourree Fantastique," which premiered successfully at the Center last week. Donating her designs for the costumes of the ballet, plus the material needed, Mrs. Karinska charged only the wages paid her seamstresses, thus saving the dance troupe about \$9,100. Mme. Karinska said her move was a gesture to choreographer George Balanchine, the ballet troupe's artistic director as well as a desire to support the fledgling company.

Other assist came from Sol Hurok, ballet impresario who brought over Sadler's Wells Ballet recently from England to N. Y. Balanchine wanted to stage a new "Firebird" ballet in the well-known Stravinsky score, but the N. Y. City Ballet lacked the funds for costumes or sets. Hurok owned a "Firebird" production, which he had commissioned in 1945 for Ballet Theatre, which he then managed. Sets and costumes were by Marc Chagall and it cost Hurok \$25,000 to put the ballet on. He's paid storage, additionally on the production since 46.

When Balanchine expressed a desire to stage a "Firebird" this season, Hurok—then chairman of City Center's executive committee, approached Hurok for assistance. Hurok was interested in aiding the troupe and set aside half the sets and costumes for \$4,250. "Firebird" has since become one of the N. Y. City Ballet's biggest hits.

## 'B'klyn' Score Set

Milton Purnal and Gertrude Marks will do the songs for Eddie Davis' new film in Brooklyn revue.

Davis, vet radio scripter, plans to produce it in Brooklyn and run it under its own borough before its Broadway entry.

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# Hayward Raps High Operating Costs, Cites High Rentals for Road Theatres

"Everybody has to give way somewhere" if the legit theatre isn't to dry up because of rising production and operating costs. In making that statement Monday (5) at the monthly luncheon of the Drama Desk, New York legit reporters' organization, producer Leland Hayward cited the example of two shows which he said have been hit by prohibitive overhead.

Noting that "Streetcar Named Desire" will go on tour at the end of next week, although it has been getting what would normally be profitable attendance, Hayward stated, "It makes no sense that a play can't run on a gross of \$15,000 a week." He also cited the case of "Annie Get Your Gun" which did not go on tour again this season because producers Richard Rodgers and Oscar Hammerstein II, couldn't figure out how to send it out on a break-even basis. Similar situation applied to "Show Boat," Hayward said.

One major difficulty is the high rental terms for road theatres, the producer continued, adding that the local theatre managers are helpless because they have to meet increasing operating costs in the face of fewer bookings. "Marcus Helman has to pay \$100,000 a year rental on the Colonial in Boston, besides taxes and operating expenses," he explained, "and last season he had only about 10 weeks of bookings. So in a couple of more years another theatre will be lost to legit."

Hayward remarked in passing that sometimes it seems that the booking offices don't stay awake. "Last week there were four shows in Boston, but next week there won't be a single one," he said. "That's poor planning any way you look at it." He asserted that even if touring shows don't make a profit for the producers or theatre owners, they at least keep houses lighted and thus pay overhead.

The producer deplored the fact that the legit public is composed almost entirely of people over 25, whereas film audiences are "mostly under 25." The theatre must attract and hold young people if it is to survive, he believes, for under present conditions legit is steadily drying up.

Other speakers at the meeting included producer Vinton Freedley, president and Robert Brown, executive secretary of the American National Theatre & Academy. Morton Baum, chairman of the permanent theatre committee set up last spring by Actors Equity and ANTA, producer Brock Pemberton, president and James F. Kelly, executive director of the League of N. Y. Theatres, and James E. Sauter, chairman of the Major's theatre committee.

## ROBBINS, BALANCHINE TO STAGE FOR SADLER'S

Choreographers Jerome Robbins and George Balanchine will go to London this season to stage ballets for the Sadler's Wells Ballet. Robbins expects to go abroad in March, Balanchine in April.

Each will stage one work with the Britishers. Balanchine has also been invited to Venice next September to stage both an opera and a ballet for the Venice Music Festival. Both choreographers at present are busy with the current N. Y. City Ballet Co. season, Balanchine as artistic director, Robbins as associate.

Deal for Roland Petit, head of Les Ballets de Paris, to go to London in February to stage a ballet for Sadler's, has been called off. Unusual success of the French troupe at the Winter Garden, N. Y., and prospects of a U. S. tour subsequently, has caused change of plan. French troupe is now expected to remain in the U. S. until late spring.

## Tustin's Net Dip

Holiday Stage, all-Equity straw-batter, finished its third season in Tustin, Cal., with a 3% decrease in profits. Harold Turney, managing director, attributes the drop, in one respect, to a scarcity of Hollywood names.

Theatre will run a nine-week season next summer beginning June 27.

## Bennington Collegians In Touring Schedule

Bennington, Vt., Dec. 6. Under the guidance of Arnold Sundgaard and Bob Alvin, the Bennington College players here are expanding their activities to include touring performances. Group, composed of students, is offering Pirandello's "Right You Are, If You Think You Are." Play was presented at the General Stark theatre here Monday (5) and is also booked for Littleton, N. H., Jan. 28; Putney School, Putney, Vt., March 4; Glen Ridge, N. J., March 10; and New York's Manhattan School of Music. Date for the N. Y. engagement has not been set yet.

Outfit gave its initial presentation of the work on the Bennington College campus Nov. 7 with subsequent performances at the North Bennington high school, Nov. 10, and Troy high school, Nov. 17.

Sundgaard is chairman of the college's drama dept., while Alvin is an instructor at the school.

## No Overcall Pemberton They Call Him; 'Love Me Long' Done on Short B.R.

New York.

Editor, VARIETY

Things have changed since I was a newspaperman some 30 very odd years ago. Then, if one wrote opats and carried a cane, one was a journalist. I was a journalist till one afternoon, so accoutered, walking down Fifth avenue I chanced to meet up with my managing editor, Charles M. Lincoln, of The World. As I passed he queried, "How's Journalism?" I threw away my trimmings and became a newspaperman again. I haven't seen a stick or spat in the newspaper field for 25 years. That is an improvement.

On the other hand, we verified a story before handing it in. If we didn't and had our facts wrong we were in trouble with the desk. One of your boys got the facts wrong last week because he failed to check with me. That wasn't an improvement. So I am writing to ask for a correction, something I am sure you hate as much now as we did then. Under the caption, "Love Me Long \$60,000 Fold-eroo," your young man proceeds to state that my recent production of that play was capitalized at \$50,000 but involved a loss of the larger figure. He didn't say where the extra ten came from.

I ask for a correction, not purely as a matter of pride but because your erroneous report is injurious to my reputation as an economical producer, if I have one. I consider myself a lousy business man, but my cost sheets are usually under the ones I see published. Your reporter was only approximately \$21,000 over in his estimate of the loss. The bills aren't all in but they will total about \$39,000. In other words, instead of an overall, (Continued on page 59)

## New Operatic Troupe Fostered in Philly

Philadelphia, Dec. 6. This city, which has been getting more opera this year than ever before, will soon be fostering a new troupe. Anthony D. Terracciano, former general manager of the Philadelphia LaScala Opera Co., is launching the new organization to be known as the Philadelphia Civic Grand Opera Co.

The Civic Grand's first production will be "Samson and Delilah" at the Academy of Music Jan. 24. Other performances featuring American and European stars of the lyric stage will be given Feb. 24 and March 21.

In addition to the Civic Grand, Philadelphia this season is getting opera from the Metropolitan, La Scala, Apollo, American and Cosmopolitan Opera companies. And Maggie Teyte's Opera Repertory Co. just concluded a week at Witherspoon Hall.

## Iron-Man Lauritz

Lauritz Melchior, appearing at the Met Opera House, N. Y., Thursday night (1) for the first time this season, sang the lead in "Tristan and Isolde" in an impressive performance which the Herald Trib called "astounding for its tonal beauty," and one which the Times critic claimed he couldn't recall "of such intensity, so much subtlety and variety of tone color and dramatic eloquence."

Odd thing is that Melchior, who is 59, didn't take the Met preten too seriously, and sang the previous night in recital in Philadelphia. Afterward he went to a party, and didn't get back to N. Y. till 5 a. m. Although Melchior was still fresh, his manager was too tired to make the opera.

## Brown May Tour Aussie 'Harvey'

London, Dec. 6. Joe E. Brown definitely quits "Harvey" at the Prince of Wales, Dec. 17, flying to America the next day. Brown is skedded for a lecture tour starting Jan. 6 in Illinois, with tour to last till end of May. Tour is under direction of Clark Gettis.

Brown has practically closed deal with London office of J. C. Williamson to tour with "Harvey" in Australia, opening at Melbourne for six months, some time in May, with six months to follow at Sydney. Dorothy Stewart, Williamson's N. Y. rep., initiated the deal during her recent visit. Nevins Tate, head of the London office, is carrying it on.

## Detroit Civic Opera Co. Sets Names for Annual Season Opening Dec. 25

Detroit, Dec. 6. Allan Jones, Kenny Baker, Cass Daley, Senny Tufts and Edward Everett Horton head the list of stars who will appear in leading roles with the Detroit Civic Light Opera Assn in its 1949-50 season beginning Christmas night.

Baker will sing in two productions, "Song of Norway" and "Up in Central Park." Jones will appear in "Chocolate Soldier" while Miss Daley is scheduled for "Naughty Marietta."

Tufts will make his light opera debut here as Tom Marlowe, football-playing hero of "Good News." Horton is being cast as the dandy Jimmy Smith in "No, No, Nanette." Billy Worth and Donald Burr, both seen recently in Detroit in the production of "Annie Get Your Gun," will appear in the Civic's presentation of that musical. Miss Worth also will be in "Central Park" while Burr will have parts in five other productions.

The opening operetta Christmas night at Detroit's huge Masonic Temple will be "Show Boat."

## Tallulah

Continued from page 35

(29) and the house was sold out before the end of the week.

\$1,900 for Albany, Ga.

Albany, Ga., Dec. 6. This normally quiet burg, which gets few ganders at professional legit troupes, has already bought out the single performance here next Wednesday (14) of Tallulah Bankhead in "Private Lives."

According to Adolph Gortatowsky, owner-manager of the Albany theatre, the show will gross about \$4,900 at a \$4.20 top. House seats 1,700.

Tallu for Interstate

San Antonio, Dec. 6. The slimmest legit theatre season in local history got a welcome lift with the announcement by Interstate Theatres that Tallulah Bankhead will play here at the Texas in Noel Coward's "Private Lives" Jan. 4-5. Play will also be seen in other key Interstate cities.

"The Barrier," new music-drama by Jan Meyerowitz, of the Tanglewood Music School, and Langston Hughes, Negro poet, will be premiered early in 1950 in the Opera Workshop of Columbia U.

# N.Y. Prods. May Build D.C. Theatre; ANTA Pushing Deal for Belasco

## Lee-Charlton Ready For Sante Fe Opening

Santa Fe, Dec. 6. Ann Lee and Richard Charlton arrive this week from New York to begin final preparations for their second winter stock season at El Teatro. Their resident company, recruited in New York, is due shortly after Christmas to start rehearsals for the Jan. 10 opening. Season will run 10 weeks.

Harry Ellerbe has been signed as director, and the company will include Boyd Crawford, Lewis Martin, Francis Bayer, Natalie Schaffer and Kay Buckley, with Irving Stiefel as business manager. Actors will live at Echo Lodge, formerly a private ranch club in the desert just outside the town.

Miss Lee and Charlton will book mostly Hollywood players as guest stars for their weekly change of bill.

## Longhair Bobbysox Fad Started at Vienna Opera As U. S. Singer Scores Hit

Vienna, Nov. 29. With his casting to play the lead in a new production of "Boris Godunov" at the Vienna State Opera Dec. 7, George London, 27, Los Angeles bass-baritone, has been recognized by the opera management as the major discovery of the season. He is the first American singer placed under contract by the Viennese company since the 1920's. London has scored heavily with audiences and the notoriously hard-to-please critics of the Vienna press. He even got raves from reviewers for Communist papers who usually frown darkly on everything American.

He has sung leads in "Carmen," "Aida," "Tales of Hoffman," "Ivan Tarsanenko" and "Prince Igor" and drew a sellout house to a recital of lieder and Negro spirituals in the 1,000-seat Brahmsaal, unusual record for a new singer here. Notably, London has brought opera a heavy play by local bobbysoxers who flock after him as an operatic Sinatra, yelling their lungs out at every performance. They've even formed a London fan club, a new manifestation for this part of the world.

London's present plans call for singing here until first of the year, then a return to the U. S. for a hoped-for cashing in on his Viennese success. He is dickering now for next season with the Vienna company.

## Miliza Korjus Sues For 10G Pay on 'Danube'

Los Angeles, Dec. 6. Miliza Korjus filed suit for \$10,000 in superior court against Ralph D. Panossian, producer of the operetta "The Red Danube," which finished in the red. Singer declares she never collected any part of her \$2,500-per-week salary.

Panossian declares the show failed to click because the singer's manager, Tibor Fejer, who also served as director, did not rehearse the company properly.

## Philly Halves \$100,000 Orch Appropriation

Philadelphia, Dec. 6. The tentative \$100,000 appropriation promised to the Philadelphia Orch was halved by City Council in its revised budget. The city's gift of \$50,000, although far below the symphony's expectations, is the first municipal assistance ever given the orch. In return the ensemble will play eight free concerts at Convention Hall.

The solons had to act as Indian-givers on a lot of other appropriations when the taxmakers got through with their proposed budget. Robin Hood Dell, which was given \$50,000 last summer and expected a similar appropriation in 1950, was left out altogether. A proposed \$10,000 for the Philadelphia La Scala Opera Co. was also scuttled. Franklin Institute, another tentative \$50,000 recipient, was denied the appropriation.

Committee of Theatrical Producers may build a legit theatre in Washington. Proposal, to be considered at the group's next meeting, is already favorably regarded by most members.

Although the project is still in merely the preliminary stage, it's expected that there will be little difficulty in lining up the required \$2,000,000-\$3,000,000 financing, and that a satisfactory site can also be obtained. Intention is to have the theatre designed to accommodate both musicals and straight plays, and to have the structure ready for operation some time during the 1950-51 season.

Since the shift of the National theatre to film exhibition because of the management's refusal to abandon its policy of Negro discrimination, Washington has been without a legit house. Because the capital was formerly one of the country's most profitable one and two-week stands, the CTP attempted recently to purchase the National, but the Munsey interests and manager Marcus Helman turned down the feeler without even discussing price. Similar refusal was given several months ago to Robert W. Dowling, president of City Investing Co.

CTP plan to build a new theatre in the capital is independent of efforts being made by the American National Theatre and Academy to clear away official red tape and arrange for the lease of Washington's Belasco theatre. It's believed there is ample business in Washington to support two legit houses, particularly since the Belasco's 1,400-seat capacity (only 500 on the lower floor), is somewhat small for high-budget musical shows.

ANTA has filed a formal bid to lease the Belasco, and hopes to obtain official clearance, complete necessary renovations and have the theatre ready for operation by next April. Some other space must be found for the storage of Treasury Dept. files, local building regulations must be modified slightly and about \$400,000 must be spent on alterations.

Even if the Belasco and a new theatre are opened for legit, there's believed to be little chance that Helman and the Munsey interests would modify their position and either lease the National or change it back to legit operation with a non-segregation policy. Though the house is estimated to be losing money on film operation, they remain adamant against admitting Negroes.

On the other hand Actors Equity, which pushed through a clause in its contract with the League of N. Y. Theatres forbidding its members to appear in the theatre as long as it has a Jim Crow policy, is absolutely set against backing down from that stand. Moreover, the various name playwrights, who three years ago signed a pledge not to permit their plays to be booked into the theatre as long as it continued its racial discrimination policy, are just as firm as ever in that attitude.

## MARGO JONES SLATES DALLAS PLAY FOR B'WAY

Dallas, Dec. 6.

"An Old Beat Up Woman" current presentation of Theatre '49 at the Gulf playhouse here, will be produced on Broadway early next February by Margo Jones and Manning Gurian, her general manager. The Sari Scott three-character drama will be rehearsed here and probably have a two or three-week tryout tour.

Miss Jones, who staged the local arena-style edition of the play, flies to New York this week to cast the three parts, which are being played here by Virginia Robinson, Joe Sullivan and John Denney. Gurian who was here for the show's premiere performance, has already returned to New York. Broadway production is figured likely to cost about \$40,000.

Two other plays on the Theatre '49 schedule that Miss Jones believes may have Broadway possibilities are "My Granny Van" and "Southern Exposure."

# Total Legit Grosses

The following are the comparative figures based on **ARIETY's** boxoffice estimates for last week (the 27th week of the season) and the corresponding week of last season:

	This Season	Last Season
<b>BROADWAY</b>		
Number of shows current	27	26
Total weeks played so far by all shows	436	535
Total gross for all current shows last week	\$590,500	\$644,700
Total season's gross so far by all shows	\$12,485,000	\$12,918,500
Number of new productions so far	18	29
<b>ROAD</b>		
(Excluding Stock)		
Number of current touring shows reported	24	29
Total weeks played so far by all shows	409	568
Total road gross reported last week	\$467,000	\$538,200
Season's total road gross so far	\$8,973,000	\$11,674,500

## Chi Expo Helps; 'Kate' Big \$51,000, N.Y. Opera 37 1/2 G, 'Salesman' \$19,200

Chicago, Dec. 6. International Live Stock Exposition helped "Kiss Me, Kate" soar to capacity take after a small drop last week, with "Death of a Salesman" also faring well. "Finian's Rainbow" bowed out Sat. (3) after two disappointing money-losing weeks, with "Detective Story" also on the move Dec. 17 because of meager returns.

Besides "Anne of the Thousand Days," which opened Monday (5), new product slated for December are "Goodbye, My Fancy," with Ann Harding, at Harris theatre, Dec. 26; "Yes, M'Lord," at Studebaker, also on Dec. 26; and "Student Prince," at Blackstone theatre, Dec. 25.

**Estimates for Last Week**  
"Anne of the Thousand Days," Great Northern (1,500; \$4.33). Opened last night (Mon.) to poor notices. Ends tour here Dec. 17.

"Detective Story," Blackstone (5th wk; 1,358; \$4.40). Closes Dec. 17 to resume tour; last week \$14,000.

"Death of a Salesman," Erlanger (11th wk; 1,334; \$4.33). Xmas hit cutting slightly; \$18,200.

"Finian's Rainbow," Great Northern (2d-final wk; 1,500; \$4.33). Closed Sat. eve (3) with heavy losses; week only pulled \$14,000.

"Kiss Me, Kate," Shubert (11th wk; 2,100; \$6.18). Near SRO as livestock show visitors gave it husky play; almost \$51,000.

New York City Opera Co., Civic Opera House (3,500; \$4.94). \$37,500 in second week of six performances.

## 'OKLA!' CAPACITY IN SEATTLE AT \$24,000

Seattle, Dec. 6. "Oklahoma!" filled the house at the Metropolitan, with exception of a few gallery seats. The 1,500-seater, sealed from \$4.50 evenings and \$3.75 matinees (two), added up to okay \$24,000.

## 'Smoke' Dismal In Pittsburgh at \$8,000

Pittsburgh, Dec. 6. "Summer and Smoke" hit a new low for the season so far at the Nixon last week getting a dismal \$8,000 at \$3 top-\$3.90 including taxes. This, too despite the fact that Tennessee Williams drama came here under Theatre Guild-ATS subscription auspices. That backing accounted for nearly \$3,000 of the take.

There was virtually no window sale after the notices came out. Critics without exception turned thumbs down.

Nixon currently has "Blossom Time," back again to big advance sale, and then has nothing definitely set until "Man Who Came To Dinner" Xmas Week.

## 'Roberts' Nifty In Columbus, \$28,100

Columbus, O., Dec. 6. After a mild start, "Mister Roberts" picked up steam in mid-week and came through with a gross of \$28,100 in eight performances ending Saturday night (3) at the 1,443-seat Hartman here.

Show is playing the Taft auditorium, Cincinnati this week.

### CORWIN'S PLAY

Norman Corwin is still polishing his radio script, "Mary and the Fairy," which he has expanded into a legit play. Alfred de Laire, Jr., has the option on it.

Corwin continues on the United Nations radio staff.

## Lillie 'Inside U.S.A.' Mild \$27,500, Frisco

San Francisco, Dec. 6. "Inside U.S.A." with Beatrice Lillie, opened Tuesday (29) at the 1,775-seat Curran for 19 days.

First stanza showed a fair \$27,500 for seven performances at \$4.80 top.

## 'Blondes' Smash \$39,700, Philly

Philadelphia, Dec. 6. There won't be any appreciable pre-holiday letup as far as legit activity is concerned this year. In fact after the long-delayed and slow-starting 1949-50 season finally did get underway dark weeks have been infrequent in the city's four regular playhouses.

Actual biz, on the other hand, hasn't been too good, with "Gentlemen Prefer Blondes," which left Saturday night after two and a half weeks at the Forrest, as the only smash.

Last night (5) saw three offerings bow in.

**Estimates for Last Week**

"Gentlemen Prefer Blondes," Forrest (3d wk; 1,768; \$4.55). Continued at capacity clip and grossed \$39,700. Musical was a sell-out in final two weeks of stay here except for a couple of odd mid-week matinee seats. "The Rat Race" opens tomorrow (7) for 10 days.

"The Philadelphia Story," Loew's (2d wk; 1,580; \$3.90). Theatre Guild revival of Philip Barry comedy, with Sarah Churchill and Jeffrey Lynn, got a modest \$8,200 in second and last week. "Summer and Smoke" in this week for fortnight's stay with tepid advance.

"Metropole," Walnut (2d wk; 1,340; \$3.80). Comedy tryout with Lee Tracy never survived adverse notices and word-of-mouth. \$7,000 in final two sessions. Blackstone opened Monday to good advance.

"Blossom Time," Shubert (2d wk; 1,877; \$3.25). Operetta revival didn't fare as well as "The Student Prince" at same house a month previous. Not quite \$19,000. "Brigadoon" current for two weeks.

## Ballet Russe Nifty \$31,600 in Split Wk.

Los Angeles, Dec. 6. Ballet Russe de Monte Carlo, playing three engagements in L. A. Friday and Saturday (2-3), ran up a gross of \$17,600.

Troupe was finishing a split week having done a performance each in Sacramento, San Jose and San Bernardino, for gross of \$14,000 on the three dates, and a week's total of \$31,600.

## 'La Carte' Up to \$13,200, But Still NSG, in L.A.

Los Angeles, Dec. 6. Nothing startling is happening in legit circles here except a mild lull in the b.o. for "A la Carte," intimate musical at El Capitan. "Dear Virtue" staggers along at the small Stage theatre, remaining open for the next week at least for two benefit performances.

**Estimates for Last Week**

"A la Carte," El Capitan (1142; \$3.60; 3d wk). Slightly up, to around \$13,200, but still disappointing.

"Dear Virtue," Stage (135; \$2.40; 3d wk). Poor \$800.

## 'Shoes' Tepid \$20,000 In 7 Shows, Denver

Denver, Dec. 6. In seven shows, two matinees included, "High Button Shoes" was slow at \$20,000.

Top was \$4.40, theatre was the municipal auditorium.

## 'Rat Race' \$19,000 In Hub Tryout;

## 'Dinner' \$13,000

Boston, Dec. 6. The Ballet Theatre tried off last night (5) at the Opera House and should do well, and "Alive and Kicking" debuts at the Shubert Thursday (8) with a mild advance.

"As You Like It," Katharine Hepburn, follows at the Colonial Dec. 12 under Guild auspices, and "The Velvet Glove" follows Dec. 13 at the Wilbur. The latter originally had the 12th but Guthrie McClintic gave it to the Guild show when it postponed a week from its original date of Dec. 5.

**Estimates for Last Week**

"A Night in Spain," Shubert (2d wk; 1,750; \$4.00). Wound up so-so fortnight, despite plenty of help from the crits, with about \$15,000, folded here.

"The Man Who Came to Dinner," Plymouth (2d wk; 1,200; \$3.60). Final week dropped off to fair \$13,000.

"The Rat Race," Colonial (2d wk; 1,500; \$3.60). Moved out for a fortnight in Philly in much improved state Saturday (3), demands for refunds after the adverse notices cut the gross to \$19,000.

## 'ANNE' GOOD \$24,100 IN 6 DAYS AT DETROIT

Detroit, Dec. 6. "Anne of the Thousand Days" brought in a over \$24,100 for a six-day run at the Cass. It has moved, to Chicago, where it is slated to close Dec. 31 unless Rex Harrison suddenly decides not to leave the show. The plays' successor at the Cass is "Student Prince," in for two weeks.

Shubert-Lafayette has scheduled "There Goes Yesterday," starting Thursday (8). The Shubert had closed Nov. 26 after two dismal weeks of "Light Up the Sky" had produced under \$20,000.

## 'Barretts' Satisfies At 14G, Kansas City

Kansas City, Dec. 6. First legit of the season in Fox Midwest's recently refurbished Orpheum was "Barretts of Wimpole Street" with Susan Peter. Play closed a six-day run Saturday (3) with \$14,000, satisfactory for eight performances. Biz started gently, but got going after favorable reviews.

Manager Jimmy Nixon has no other legit on the docket for the house until after the first of the year, and house closed after Saturday's biz. This is in keeping with announced policy under which Fox Midwest is playing top films at advanced admissions, or legit, or keeping the house dark. Reopening date hasn't been set.

## Dallas Planning For Fair's Musical Season

Dallas, Dec. 6. All State Fair Casino musical productions next summer will run two weeks. The program was approved by the Casino committee of the State Fair of Texas.

There will either be five or six productions, depending on the availability of desirable shows. The committee wants six. Charles R. Meeker, Jr., Casino manager, left here for New York to line up repertoire.

There will probably be changes in the production crew with Peter Wolf, scenic designer, and Lehman Engel, musical director, likely to return.

**Barter's 9-Week Season**

Lucas, Va., Dec. 6. Robert Porterfield's Barter theatre, based in Abingdon, will play a nine-week season here again next summer.

Barter theatre established a northern Virginia base here last summer for the first time.

## Pre-Xmas Slump Sloughs B'way Biz, But Cornell Gets 25G First Week, 'Texas' 23G, Several Shows Closing

With the passing of the Thanksgiving holiday weekend, Broadway attendance has begun its annual pre-Christmas decline. The general boxoffice pace slackened last week and is due to taper still further this week.

At present, shows are taking three weeks only the strongest boxdraws will maintain SRO level, while some of the normally heavy grossers may dip briefly below the break-even point and weaker entries may have to close, a few going on tour.

**Estimates for Last Week**

Kiss C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., exclusive of tax.

"As the Girls Go," Broadway (46th wk; M-1,500; \$6). Feeding the pre-Christmas slowdown, edged to \$25,800.

"Born Yesterday," Miller (20th wk; C-640; \$2.40). Long-runner also shared the downturn, \$6,000.

"Browning Version," Coronei (8th wk; CD-1,027; \$4.80). Maurice Evans production couldn't hold on after theatre parties ended, and closes Saturday night (10); last week under \$10,000.

"Closing Door," Empire (1st wk; D-1,082; \$4.80). Suspense meller opened Thursday night (1) to two favorable verdicts, six pans and one so-so notice, prospects are questionable, but three weeks of theatre parties will help, particularly in the pre-Christmas period; first four performances tabbed \$7,500.

"Clutterbuck," Biltmore (1st wk; C-920; \$4.80). London farce premiered Saturday night (3) to seven moderately favorable nods and two mild pans, single performance got \$3,200 at upped scale.

"Death of a Salesman," Morosini (33d wk; D-614; \$4.80). Registered capacity gross, but didn't have standees at a couple of performances, \$24,000.

"Detective Story," Hudson (37th wk; D-1,915; \$4.80). Eased a bit with the general trend, \$20,800.

"Diamond Lil," Plymouth (16th wk; D-1,063; \$4.80). Also coasted off with the field, probably going on the road after Jan. 7, about \$19,500.

"Goodbye, Mr. Fancy," Golden (54th wk; CD-769; \$4.80). Finally set to close Saturday (10); last week \$6,500.

"Hoody, Mr. Lee of 1938," Center (28th wk; R-2,964; \$2.80). Felt the seasonal decline, \$25,000 for eight performances, which will be the regular schedule until Christmas.

"I Know My Love," Shubert (5th wk; CD-1,391; \$4.80). Alfred Lunt and Lynn Fontanne are pulling the standee limit on all showings; with the end of Theatre Guild subscription this week, gross is due to jump to maximum, \$32,000.

"Kiss Me, Kate," Century (48th wk; M-1,654; \$6). Still getting capacity grosses, nearly \$47,100.

"Land on Ear," Mansfield (51st wk; R-1,041; \$6). Shared the seasonal drop under \$17,000.

"Lost in the Stars," Music Box (5th wk; M-1,012; \$5.40). Capacity again, \$26,000.

"Madame of Chaillet," Royale (40th wk; CD-1,035; \$4.80). Hold-over clerk is feeling the deteriorating conditions, due to go on the road after Jan. 7; off last week to \$13,000.

"Miss Liberty," Imperial (21st wk; M-1,400; \$6.60). Apparent hit has also been affected lately, \$35,500.

"Mister Roberts," Alvin (94th wk; CD-1,240; \$4.80). Long-run comedy smash also joined the offbeat to some extent, but still powerful at \$31,700.

"Mousetrap," Fulton (5th wk; D-978; \$4.80). With the end of theatre parties, the b.o. volume has diminished, but last week's \$16,400 was okay.

"Regina," 46th St. (5th wk; D-1,319; \$6). Also feeling the end of parties bookings, losing \$16,800.

"South Pacific," Majestic (34th wk; M-1,650; \$6). Still getting the standee limit at all showings and always has patrons at the ticket window, \$30,600 again.

"Streetcar Named Desire," Bar-Finney (15th wk; D-1,066; \$4.80). Final two weeks for the Tennessee Williams drama, then lays off for a week before starting its tour, dipped to \$15,600.

"Texas," L.H. Darton (5th wk; R-920; M-1,543; \$6). New musical may have a chance if it can survive the pre-Christmas slump; first full week registered almost \$23,000.

"That Lady," Martin Beck (2d wk; D-1,214; \$4.80). Katharine Cornell started fast and appears set for at least a moderate run; first full week topped \$23,000.

"The Father," Cort (3d wk; D-1,064; \$4.80). Doing fairly well; \$15,200.

"Touch and Go," Broadhurst (8th wk; R-1,100; \$6). George Abbott production sold out except at the Wednesday performances, \$34,000.

"Where's Charley?" St. James (60th wk; M-1,059; \$6). Slowed somewhat by the pre-Christmas lull, but should recover capacity pace after the holidays, reached \$36,000.

"Yes, M'Lord," Booth (9th wk; C-712; \$4.80). London import feeling the season slough, under \$8,000.

**Openings**  
"Gentlemen Prefer Blondes," Ziegfeld (M-1,628; \$6). Musical version of the Anita Loos book and play, adapted by the authoress and Joseph Fields, music by Jule Styne, lyrics by Leo Robin, presented by Herman Levin and Oliver Smith, enthusiastically received during Philadelphia tryout; production cost about \$160,000, ran operate at \$31,000 and capacity for the house is \$48,000; opens tomorrow night (Thurs.).

"Metropole," Lyceum (C-905; \$4.80). Play by William Walden, presented by Max Gordon, got mixed reviews out of town, cost \$50,000, to bring in breaks at \$12,000 and has a capacity of \$21,500; opened last night (Tues.).

**'Streetcar' 17G, New Orleans**

New Orleans, Dec. 6. For the first week of a fortnight's stand at the 1,450-seat Poydras theatre here, "Streetcar Named Desire" grossed a fair \$17,000 at a \$3.50 top, plus tax. Show opened to mild attendance but picked up through the week. The gross is expected to reach \$20,000 on the current week. Producer Irene Selznick was in town last week for the local opening.

Tennessee Williams drama splits next week between Jackson, Miss., Little Rock and Memphis, lays off the pre-Christmas week and re-opens Dec. 26 in Atlanta.

## BALLET THEATRE HOT \$29,800 IN SPLIT WK.

Buffalo, Dec. 6. Ballet Theatre grossed an estimated \$2,500 in a single performance here Sunday night (4). In a split week, troupe did \$5,900 Monday (28) in Pittsburgh, \$6,800 in three performances in Cincinnati, Tuesday-Wednesday, and \$14,600 in Detroit in four showings Thursday-Saturday. Total for the seven-day week was \$29,800.

Visits to Pittsburgh and Detroit were under new local managements for the first time. Detroit's gross, under Irving Teacher sponsorship, was the best big Ballet Theatre had ever done in that city.

## 'Brigadoon' Robust \$32,700 in Baltimore

Baltimore, Dec. 6. "Brigadoon" mounted the first really big figure of the current season at Ford's here last week, winding up with a robust \$32,700 in as the first of five plays on American Theatre Society-Theatre Guild subscription, musical caught on from the bluff, with seats at a premium for latter part of week. It was the show's first engagement here.

Town is dark currently, with "Summer and Smoke" set for Dec. 19.

## Tallu's 19G One-Niters

Richmond, Va., Dec. 6. Tallulah Bankhead drew an estimated gross of \$12,500 with a four-performance engagement of "Private Lives" at the 1,282-seat WRVA theatre last week. Star and almost \$4,500 in three additional performances in Greensboro, Raleigh and Durham.

## Inside Stuff—Legit

Gardens Denver where it was

Gardens, Denver, where it was favorably received.

The romantic mixup of three married couples on a vacation cruise offers only moderate laughs and becomes progressively tedious. It seems questionable for New York on the road, but may fill a work for play-hungry summer stock managers. Because of the adultery angle, the play is virtually impossible film material.

The principal distinction between "Clutterbuck" and a score of bedroom farces of the last generation is that in this play the title character appears briefly only twice and has no lines until the finale, when he makes a satirically overindulgent curtain speech. Otherwise, the play deals with a situation in which two women find their former lover on the same cruise ship, while their husbands discover they both had pre-marital flings with his wife. In this instance it seems contrived and only mildly amusing.

Although some of the players seem more fortunately cast than others and all are at least acceptable, they don't succeed in bringing the situations alive. Arthur Margerson, Ruth Maiteson and Tom Helmore manage to be attractive, and although Ruth Ford and Claire Carleton are not always audible, they and the others get by. Norris Houghton's direction is adequate, and Samuel Leve's ship-deck and resort-hotel settings look authentic.

The opening-night performance was more than usually disrupted by late arrivals, besides which several patrons were given wrong seats. Also, the house lights were mishandled at the start of all three acts.

## Trouble in July

### Off-B'way Shows

### Trouble in July

"Trouble in July" is a vivid dramatization of the stupidity, viciousness and fear that accompany a lynching down south. This Owen Steele adaptation of Erskine Caldwell's novel of the same name might have a chance on Broadway. As presented at the Six Fifth Avenue theatre, N. Y., by the Troupers, three-act play is a ruthless account of a southern town's reaction to word that one of its white femme inhabitants has been raped by a Negro.

Though innocent of the charge, the colored boy is hunted, caught and eventually strung up. The savagery of the mob is effectively portrayed, ringing with realism and injustice. Also adding to the play's potency are the numerous characterizations ranging from the vehemently bigoted whites to those more tolerant who are afraid to defend the Negroes through fear of being persecuted themselves. "Trouble" travels at a rapid pace and is sparked with an abundance of action.

Greg Hunter makes a pathetic figure as the hunted Negro, while Robert Berger gives a convincing portrayal as an intolerant white. Ben Hammer is good as the sheriff who finds it politically expedient not to interfere with the lynching of embured folk. June Fraser, Lloyd Richards, Alice de Lencastre, James Winslow, Tommie Tompkins and Sheppard Kerman also proffer fine performances, as do most of the remaining members of the 21-character cast.

James Dyan rates a special nod for his excellent direction. Karl Hurlin's sets overcome the shortcomings of a miniature stage.

Play opened Thursday 1 and is scheduled to run two weeks.

Scheduled for Broadway production in 1941 under its original title "The Admiral Had a Wife" but cancelled because of the war this play was offered at New York's Manhattan College for three performances. An innocuous comedy "Commander's Wife" is of the prewar variety and might have made the grade then, but now seems like a spoils potential for Broadway. Shum provides a few laughs, but not enough.

Reveries and brought up to date by author Lorrell Baskin, the play revolves around a lost commander, who beats his Admiral at war games. Bob Smith was pleasant as the liberal commander while Diana Douglas as his wife occasionally overacted. Jay Howe and David Tyrrell were both good as comedy aids, while John O'Hare, Paul Reed, Thomas Reynolds, Dorothy Pattern and Kiki Cogswell handled their roles professionally. John Perkins, always

## Mack Donald's Dream

## Mack Donald's Dream

In addition to writing the book, Milton Hood Ward contributed to the words and music along with Gene Gordon, Bert Boyer, Robert Oppman and Mace Neufeld. Smart wordage was noticeable in "I've Felt Like This," "I'm in Love With Me," "Publicity," "I'm Magna Magnetize Ya" and "Fifty Million Men." Musical also showed some okay vocalizing the best of which was offered by Saunders Irvine and John Orr.

## Their Hills Are Scarred

Patricia Sawyer failed to convince as the old German woman sitting for the day when her country would strike again. Alice Norton and William Summers did well as her granddaughter and grandson. Louis Graham was creditable as an ex-GI, while Pat

## Play Out of Town

## Play Out of Town

**Encorr**

Although the theme of Irwin R. Berklin's new play is a familiar one of tragic unrequited love laid against a show-business backdrop set on the Bowery and on Broadway, there is some good in it: some flashes of humor and arresting drama. Production of the Key Theatre also serves to display the fine abilities of Dennis Cross as the Bowery piano-player who rises to riches and fame as a composer of great music. Cross gives the play most of the little punch that it has through good timing and a compelling personality. But show hasn't much chance either for stage or film.

Next to Cross, Miss Hard is the best of the players. William Marks and Hazel Franklin are excellent. A good-hearted pair of trouper-actors, Christine Fortune, Ernie Lambert, Frank Jurovich, Joanna Hammond and Chamberlain give aid and support.

**Phil Slater**, big manager for the Dallas Little Theatre, has resigned and won't be replaced. Corp will finish out the season without a manager. "Organizational difficulties" are cause of his exit.

Consistently conflicting critical opinions of Brooks Atkinson, of the N. Y. Times, and Howard Barnes, of the N. Y. Herald Tribune, are arousing comment in Broadway legit circles this season. Fact that the two reviewers' papers are generally regarded as more or less in the same category and having somewhat similar type of readership emphasizes the contrast in the tone of their notices. Thus far this season they have sharply differed on six of the 16 new shows, excluding two other productions on which one or the other wrote a "no opinion" review.

Case in point is "Clutterbuck," which premiered Saturday night (3) at the Biltmore. Atkinson praised the script, but suggested that the performance "does not sip much of the cream of (the) jest." Barnes, however, thought the play "inconsequential" and "inoffensive," but said that "the cast makes the most of a sophisticated verbal ping-pong game."

Henry Sherak denies telling a London Univ lecture audience that he had been offered the British rights to "Death of a Salesman" and "Streetcar Named Desire," but had turned them down. He explains that he said, "I find no great pleasure in reproducing plays which have been done elsewhere with casts from the other side, because there is little creative work involved."

He adds, "At no time did I suggest a comparison [with T. S. Eliot's "Cocktail Party," which he will present in New York soon, in association with Gilbert Miller: Ed.] but in answer to a question, I was of the opinion that whereas 'Salesman' and 'Streetcar' are local and very specialized portraits of our time, I felt that the Eliot play would live as Shakespeare lives because it would be rated as a great contemporary literary achievement."

Presence of a number of out-of-town critics in New York last week to attend premiere-week showings of the "Samson and Delilah" film brought an abnormal volume of requests for press seats for Broadway legit shows. Presagers for some of the top hits got as many as a dozen calls from visiting reviewers. Fortunately, the annual pre-Christmas boxoffice slump had started, so it was possible to accommodate most of them.

Factor in the situation was that although Paramount was paying the round-trip fares and hotel bills of the critical group, it was not arranging their entertainment schedules during their stay. Usually on such projects, the film company arranges a full entertainment schedule for the aisle-sitters.

Production of "Jitterbug," Benn Levy comedy which opened Saturday night (3) at the Biltmore, N. Y., is financed at \$50,000. Of the 31 backers, 14 are from Denver, where the play was tried out last summer. They put up \$16,500 of the coin. Irving I. Jacobs, the co-producer, is sole general partner, besides being a limited partner with a \$1,000 investment. Other limited partners and their contributions include Mary Coyle Chase, author of "Harvey" \$1,000; producer Bea Lawrence \$1,000; scene designer Sam Levy, some co-producer David Merrick \$5,000; the show's director, Norris Houghton \$500; and Ruth Matteson featured in the cast \$500.

Francis Mayville is a student at the Carnegie Tech Drama School, Pittsburgh, where he expects to get his bachelor degree in June and his master's next February. In addition Mayville sponsored the Ballet Theatre in Pittsburgh last week and is bringing in Margaret Webster's troupe later; he bought the physical production of "Medea" a year ago and expects to send it on tour after the first of the year, and he's also instructing in drama at Duquesne U. Mayville also ran a short season of summer stock in Pittsburgh last August which folded, however, after a few weeks of bad business. He keeps pretty busy.

Use of an offstage character's name with the actor supposedly playing the part, confused first-nighters and subsequent players at the Alexander Knox meller. "The Closing Door," at the Empire N. Y. last week. Devise a familiar one a generation or more ago has not been used lately. Idea is merely to mislead anyone trying to figure out the play's plot in advance. In the case of "Door" at least one critic referred to the extra cast name as indicating extensive tryout revisions. Management also received several phone calls of inquiry.

Salle de Champagne, combination cafe-cocktailery-art gallery in Greenwich Village, N. Y., employs young actors, singers and artists as waitresses and bartenders, on a between-engagements basis. Spot serves no hard liquor—only wines and champagne—and it has no formal show, but the waitresses and/or guests may perform and play sketches for patrons. Establishment also exhibits and acts as agents for paintings, on a commission-free basis. Place is owned by Bernard Israel and his wife, Dorothy Gillespie, an artist.

### Fla. Stock Troupe Set

St. Petersburg, Dec. 6.—Operating for the past two summers at the Lake Summit Playhouse, Hendersonville, N. C., the Vagabond Players will open their initial postwar, winter stock season here at the Pinellas International Airport's playhouse. A 10-week season will get underway Jan. 17. (Choice of plays to be presented has not yet been decided except for the tentative premiering of a new work, "Goodbye, Sloppy Joe," by Effie Young and Ernest Browne.)

## Sues to Restrain Use Of Red Barn Theatre Name

Worcester, Dec. 6.  
William V. McCormack, owner of the Red Barn theatre in suburban Westboro, has entered suit in superior court here to prevent the playhouse's name being used elsewhere.

He states efforts are being made to conduct a Red Barn theatre in a new location in either Westboro or Grafton in 1950, and he wants the court to halt the use of the name except in its present location. Named in the suit is Robert Daggett, lessee of the playhouse for several summers. Currently he is presenting the Red Barn Players at the State theatre, Lowell.

# Kansas City Officials Settle Big Squabble Over City-Owned House

Kansas City, Dec. 6.

The town will continue to have two legit houses following decision of advisory board to the City Council on the matter last week. Both the municipal auditorium, which has housed travelling companies for over a decade, and the Orpheum theatre, recently refurbished as a deluxe legit site by Fox Midwest Theatres, will house legiters from time to time, first time in years city has had two such theatres.

The advisory board had been considering a letter from Elmer Rhoden, president of Fox Midwest, seeking a ruling from the Council against staging of legit road attractions in the city-owned Music Hall on the grounds it was unfair to theatre operators. The board, with R. C. Kemper, local banker, as chairman, voted unanimously to continue road companies in the 2,672-seat hall, leaving the situation pretty much as it has been since the Orpheum reopened in September.

Orpheum had played top films at admission top of 75c most of the fall, but last week played "Barrets of Wimpole Street," with Susan Peters, for six days as its first legit. With nothing else booked until January, city manager Leon Robertson decided on closing the house in compliance with the circuit's previously stated policy. Several plays are tentatively set for the theatre early in 1950.

Meanwhile, four more attractions were announced for the Music Hall last week, comprising the subscription list of the Theatre Guild, which has been inactive locally thus far this season. First on the list is "Detective Story," with Chester Morris, in for four days opening Dec. 26. Second will be "Madwoman of Chailot," and two others are to be announced later.

Guild dates are being handled by John Antonello, who also has handled earlier shows in the Music Hall already this season. It was bookings by Antonello that Fox Midwest sought to stop. He has set Charles Laughton for a solo date Dec. 9, and "High Button Shoes" for a return Dec. 10-11.

## 'No Overcall'

Continued from page 36

which most shops indulge in, the investors will get a refund of more than 20%. Investors in so-called hits frequently don't do as well. This loss includes two weeks in town plus a week and a half road warm-up, with all weeks profitless.

Your report was also damaging because it made it appear there had been an overcall, when actually I am known to my investors as No Overcall Pemberton. It is general practice to include a clause in the contract for as high as a 25% overcall, which is frequently taken advantage of. My contract expressly forbids an overcall on the theory that a producer should know his budget.

To show that these figures are not a fluke you might be interested in hearing that the production cost of "Harvey" put on more than five years ago when costs were equally high, was \$24,608.33. This proved to be a slightly more profitable venture than the latest, showing a profit in excess of \$500,000 the second year. It is now in its sixth year. This year \$200,000 will be distributed. "Harvey" was capitalized at only \$30,000. Now I know I am a lousy business man.

This all may sound like boasting. It is, but you brought the subject up. I have devoted 30 years of my life to the theatre as drama reporter, critic, manager and producer. I haven't many productions left in me and I am willing to give the body now, including figures to science or anyone in the industry interested. Any producer or group of producers may study the figures. Why let the Federal tax men have all the fun.

Yours for accuracy,  
Bruck Pemberton.

## Schwartz to Tour 'Yoselle'

Maurice Schwartz will close Sholem Aleichem's comedy, "Yoselle, The Nightingale" Dec. 25 at the Yiddish Art Theatre, N. Y., and will then tour.

"Yoselle" opens in Montreal, Jan. 1.

## Hartford, Boston To See 'Lady from Paris'

With Billy Gilbert and Irene Bordoni signed for leading roles, Franz Steiner's Broadway production of "Lady from Paris" has set tryout dates, beginning at Bushnell Aud., Hartford, Jan. 3-6, then to Opera House, Boston, for two weeks. Paul M. Trebitsch has arrived from Hollywood to be general manager.

Musical is a revision of the Patsy Ruth Miller show of two seasons ago, "Music in My Heart," with Steiner's adaptation of Tchaikovsky melodies.

## PIATIGORSKY PACTED BY SOL HUROK OFFICE

Gregor Piatigorsky, top cellist in the concert field, has been signed by Sol Hurok who is already booking him for 1950-51 dates.

Piatigorsky is currently on a year's holiday after celebrating his 20th anniversary as a concert artist in America last season. He has been under management of Columbia Artists Mgt. Arthur Judson division, for almost all of the 20 years.

## Ballet Followups

### N. Y. City Ballet Co.

(CITY CENTER, N. Y.)

The N. Y. City Ballet Co. has followed up its brilliant "Firebird" with another colorful premiere, this time "Bourree Fantastique," in George Balanchine's choreography to Chabrier music. Premiered last Thursday (1) at City Center, N. Y., the work shapes up as a worthy addition to the N. Y. troupe's repertory, one full of glamor, color and excitement. It's an immediate success.

The ballet is in the classical style, set in three parts, and employing the full company of 60. First part, in prancing bourree or polka style, has Jerome Robbins and Tanaquil LeClere as soloists, leading their group in some excellent dancing and broadly humorous miming. Middle section is more serious, a romantic prelude with Maria Tallchief and Nicholas Magallanes as leads. Duo offers some beautiful dancing, flanked by a row of girls. Final section is a polonaise embracing the entire troupe, but permitting Janet Reed and Herbert Bliss to do some brilliant solo work. Ballet has been sumptuously designed and costumed by Karinska, to the eye-biting as well as exhilarating effect.

### Les Ballets de Paris

(WINTER GARDEN, N. Y.)

Les Ballets de Paris, continuing its successful run at the Winter Garden, N. Y., has switched its four-ballet program slightly, with a new work, "Pas D'Action" replacing "Rendezvous" as the opener. Switch isn't an improvement as the new ballet is a somewhat static, sombre piece and a little heavy and slow for a curtain-raiser. "Rendezvous," now dropped from the repertory, evoked a Parisian atmosphere to place the French group in its true perspective, while also having a good deal of choreographic and dramatic merit.

"Pas D'Action" is a classic abstraction, danced in rather postured to the Prelude and Liebestod music from "Tristan and Isolde," and choreographed by the French troupe's director, Roland Petit. Petit also dances the lead role, with Renee Jeanmaire opposite. Music for this dance is a bit incongruous, this effect being heightened by a bare stage, with its backdrops, pipes, lights, trunks, etc., as the setting.

Otherwise, the three remaining ballets hold their great punch and appeal. Milorad Miskovitch, male member of the two-character ballet, "Le Combat," has returned to Paris, to be replaced by Henry Danton. Latter is an excellent replacement, and he and Colette Marchand combine to make the dance-drama the finest thing on the French troupe's current bill. Miss Marchand also continues to stun the customers with her gorgeous gown and her sprightly spirit in "L'Ouf a la Coque" and Petit. Miss Jeanmaire and the troupe make a virtuoso hit out of the "Carmen" ballet.

## Current Road Shows

(Dec. 3-17)

"Alive and Kicking"—Shubert, Boston (8-17).

"Anne of 1,000 Days"—Great Northern, Chicago (5-17).

"As You Like It"—Shubert, New Haven (7-10); Colonial, Boston (12-17).

Ballet Theatre—Opera House, Boston (5-10); Shubert, New Haven (11); Memorial Aud., Worcester, Mass. (12); Court Square, Springfield (13-14); Bushnell Aud., Hartford (15-16); Klein Aud., Bridgeport (17).

"Barrets of Wimpole Street"—Home, Oklahoma City (5-6); Convention Hall, Tulsa (7); Robinson Aud., Little Rock (8); Aud., Memphis (9-10); Aud., Nashville (12); Coliseum, Evansville, Ind. (13); Aud., Lexington, Ky. (15).

"Bliss Time"—Nixon, Pittsburgh (5-10); Hanna, Cleveland (12-17).

"Brigadoon"—Shubert, Phila. (5-17).

"Death of a Salesman"—Er-langer, Chicago (5-17).

"Detective Story"—Blackstone, Chicago (5-17).

"Finian's Rainbow"—American, St. Louis (5-10); Lyceum, Minneapolis (12-17).

"High Button Shoes"—Mackey Aud., Boulder, Col. (5); Chief, Colorado Springs (6); City Aud., Pueblo (7); Convention Hall, Hutchinson, Kans. (9); Music Hall, Kansas City (10); Stuart, Lincoln, Neb. (12); KRNT theatre, Des Moines (13-14); Aud., St. Joseph, Mo. (15); Aud., Topeka (16); Aud., Springfield, Mo. (17).

"How Long Till Summer"—Shubert, New Haven (15-17).

"Inside U. S. A."—Curran, San Francisco (5-17).

"Kiss Me, Kate"—Shubert, Chicago (5-17).

"Light Up the Sky"—Shea's, Erie (5); Colonial, Akron (6); Weller, Zanesville (7); Murat, Indianapolis (8-10); Memorial Aud., Louisville (13); Fairbanks, Springfield (14); Hartman, Columbus, O. (15-17).

"Man Who Came to Dinner"—Royal Alexandra, Toronto (5-10); Erlanger, Buffalo (12-15); Aud., Rochester (16-17).

"Mister Roberts"—Taft Aud., Cincinnati (5-10); American, St. Louis (12-17).

"Oklahoma!"—Royal Victoria, Victoria (5-10); Temple, Tacoma, Wash. (12-14); Memorial Aud., Sacramento, Cal. (16-17).

"Philadelphia Story"—Erlanger, Buffalo (5-8); Aud., Rochester (9-10); Royal Alexandra, Toronto (12-17).

"Private Lives"—National, Greensboro, N. C. (5); Carolina, Spartanburg, S. C. (6); Carolina, Charlotte, N. C. (7); Aud., Asheville, N. C. (8); Carolina, Greenville, S. C. (9); Municipal Aud., Savannah (10); Aud., Columbus, Ga. (12); Aud., Augusta, Ga. (13); Albany, Albany, Ga. (14); Tower, Atlanta (15-17).

"Rare Race"—Forrest, Phila. (5-17).

Sadler's Wells Ballet—His Majesty's, Montreal (5-11).

"Streetcar Named Desire"—Fuchs, New Orleans (5-10); Aud., Jackson, Miss. (12); Robinson Aud., Little Rock (14-15); Aud., Memphis (16-17).

"Student Prince"—Cass, Detroit (5-17).

"Summer and Smoke"—Locust, Phila. (5-17).

"Velvet Glove"—Wilbur, Boston (12-17).

Webster-Shakespeare—Michigan State College, Aud., Lansing (5-6); Central Highschool Aud., Ypsilanti, Mich. (7); Highschool Aud., Springfield, O. (8); Henry Clay Highschool Aud., Lexington, Ky. (9-10); Otter Hall, Huntington, Pa. (12); State Teachers College Aud., Shippensburg, Pa. (13); Lyric Allentown, Pa. (15); College Aud., Bloomsburg, Pa. (16); Highschool Aud., Rahway, N. J. (17).

## Shows in Rehearsal

"Caesar and Cleopatra"—Aldrich & Myers, Julius Fleischman.

"Dance Me a Song"—Dwight Deere, Wiman.

"Enchanted"—David Lowe.

"Happy As Larry"—Leonard Siltman.

"How Long Till Summer"—Leon Bronesky & Edward Gilbert.

"Jennifer Marches On"—Theatre Guild.

"Member of the Wedding"—Robert Whitehead & Oliver Rea.

"Paragon"—Shubert.

"Velvet Glove"—Guthrie McClintic.

### San Antonio's Opera Shed

San Antonio, Dec. 6.

Opera in English will keynote the 1950 San Antonio grand opera festival. Mozart's "Marriage of Figaro" will be one of the four productions in the sixth annual festival next February.

# 'Anne' to Fold Two Weeks Earlier Than Planned In Chi; Still In Red

Chicago, Dec. 6.

## 'Student Prince' Okay \$19,300 in Roch., Buff

Buffalo, Dec. 6. "The Student Prince" toted up a pleasant \$19,300 last week in two performances at the Auditorium, Rochester, and five showings at the Erlanger here, ending Saturday night.

Perennial tourist is playing the Cass, Detroit, this week on its way to Chicago, where it opens with a matinee Christmas day.

## ONE-PLAY AWARD NIXED BY N.Y. CRITICS CIRCLE

Proposal to have just one award for the best play of the season, regardless of nationality of authorship, was defeated yesterday (Tues.) by the N. Y. Drama Critics' Circle. John Chapman, of the News, Brooks Atkinson, of the Times, and George Jean Nathan, of the Journal-American, had urged modification of the present setup, but the members voted to continue the annual citations for "best play" and "best foreign play."

The critics also turned down a formal application for membership by Leo Shull of Show Business. He had charged the organization with "discrimination" in previously denying him admittance.

### DUTCH STAR'S MAYBE SOLO

Charlotte Kohler, Netherlands legit star, currently visiting New York, may do a one-woman show here in January, as a benefit for a charity to be selected. Program, in English, would be the same as she has done in London.

## Legit Follow-Up

### The Philadelphia Story (LOCUST, PHILADELPHIA)

Philadelphia, Dec. 1.

The Theatre Guild has assembled a stable, satisfactory cast for its revival of Philip Barry's 10-year-old comedy, "The Philadelphia Story," which played a two-week engagement here at the Locust prior to what is intended to be an extended transcontinental tour.

Naturally, main interest will be focused on the two stars, Sarah Churchill and Jeffrey Lynn, both of whom played their respective roles over the strawhat circuit this past summer. Miss Churchill, in particular, has mellowed and improved as the much-inhibited Tracy Lady, and now compares very favorably with Katharine Hepburn, who created the part on both stage and screen. Her clipped, British accent does not seem to interfere with her interpretation of this Main Line gal. Lynn, playing the role originated by Joseph Cotten and afterwards played on the screen by Cary Grant, has also gained in assurance and aplomb since he started the strawhat trek.

In supporting roles, the Guild has collected a fine roster of performers. Featured after the two stars are Margaret Rannerman, Hugh Reilly and Frances Tannehill. Miss Rannerman is gracious and appealing as Tracy's mother. Reilly does very well by the showy role of Mike Connor, the reporter originated by Van Heflin and in films by James Stewart. Miss Tannehill right now is creditable as the gal photographer and will undoubtedly improve with added playing time in the part created by Shirley Booth on stage.

Outstanding, too, are Mark Miller, as Tracy's brother, Alexander Clark, as her sympathetic if outlandish father, John Craven, as the pompous fiance finally thrown over by Tracy in favor of her former husband (Lynn); and Howard Wendell, as gay and slightly bumbling Uncle Willy.

There have been a couple of changes in diiding to bring this Barry play up to date but few changes were really needed. "The Philadelphia Story" was—and still is—first-rate entertainment, and the Guild has been wise enough to sense that a top-flight cast and a discerning overall production were vitally needed. The Barry play now has the advantage of fine performances (both principals and bits) who capture the fine, real, comedy flavor of the Barry script.

## PLAY OF MONTH GUILD RIVALS SHOW OF MONTH

New ticket subscription organization, along line of the Show of the Month Club, has been formed by Helen Thompson, former co-producer of the Hunterdon Hills playhouse, Jutland, N. J. Details of the new setup haven't been announced, and Miss Thompson could not be reached yesterday (Tues.) at her New York office.

New outfit's name, Play of the Month Guild, may be the subject of dispute. Sylvia Siegler, president of the Show of the Month Club, claims to have registered a prior claim to the names Play of the Month Club and Concert of the Month Club. Dues for the new organization are reportedly \$10 per season, compared to S.O.M.C. rates of \$15 for orchestra-seat members and \$10 for balcony patrons.

Inquiry among managers of several incoming Broadway shows failed to locate any productions for which the new group has sought ticket allotments.

## Little Theatre Group For Aramco in Arabia

U. S. employees of the Arabian American Oil Co. are operating a little theatre group in Saudi Arabia. Calling itself Dramaramco, a combination of the word drama and the company's abbreviated name, Aramco, the outfit presents legit, vaudeville and minstrel productions, in addition to playing at Dhabran, Aramco's headquarters in Saudi Arabia, the group also performs at Ras Tanura, Persian Gulf tankcar port, and Abqaiq, desert oil-producing site. The three points are 40 miles apart, with each community sporting a company-built theatre, modern and air-conditioned, seating about 600.

Nearly 2,000 American employees attend these offerings of which the most recent was a production of "Mr. Roberts." Rights in popular plays are released in these areas, which are too far removed to affect the sales of foreign rights. Costs for these productions are drawn from the budget of Aramco's employees' association, plus some assistance from the company itself. Admission charges are nominal.

### Aggies Present Play

Washington, Dec. 6.

The Agricultural Players here will offer the initial presentation of "The Purple Room" by George Garrott and George Copeland. Both are former N. Y. Times men. Play is scheduled for two performances at the Agricultural department's Thomas Jefferson Memorial theatre, beginning Friday (8).

It will be the group's first production since discontinuation of activities during the war. Zeld Fichandler is directing.

### VIRGINIA DAVIS' CONCERT

Virginia Davis, folk singer, who'll give a concert at Times Hall, N. Y., Dec. 13, has dropped out of "Alive and Kicking" legit show now in rehearsal. Her TV program, "The Virginia Davis Show," with Emory Davis, Harry Fuller trio, Douglas Gregory and Billie Sanda, has been auditioned for a number of agencies.

She's daughter of handleader Meyer Davis.



## Literati

### Kathleen Winsor Too Hot

Next novel of Kathleen ("Forever Amber") Winsor will be published sometime in April by Appleton-Century-Crofts rather than by Macmillan, which handled "Amber." Although the latter tome was highly profitable, its theme proved a bit too racy for the staid Macmillan which reportedly passed up the latest Winsor in the interests of decorum.

Untitled as yet, Miss Winsor's newest effort is said to be rather lengthy and has to do with a "young writer" who becomes successful early in life. Moreover, the action takes place in the present and definitely won't embrace the restoration period, according to an Appleton spokesman.

### N. Y. World-Telly Turnover

Turnover in the N. Y. World-Telegram's editorial staff last week resulted in the dismissal of three rewrite men and the hiring of as many new ones. Trio exiting were Bud Nelson, Vince Roberts and Dean Moore.

Newcomers include Leo Swain, formerly with the N. Y. Post, Harry Glover, ex-Philly Daily News, and Bill Longgood who comes from the Newark Evening News.

### Prolific Jack Lait

N. Y. Daily Mirror editor-in-chief Jack Lait is resuming a weekly short story in the Sunday Editorial Review (syndicated Hearst magazine supplement) Jan. 1, and thus completes a 35-year cycle. At that time the veteran journalist set a present-day journalistic mark by writing a short story a day for three years in the Chicago American. It earned him the sobriquet of "the modern El Henry." Many of these stories were subsequently published in several book anthologies.

Mark Hellinger did this feature for many years, and Katherine Brush succeeded him upon his death but Lait takes over Jan. 1. He has five such stories all set up in advance.

Lait's second book following the click of "New York Confidential," written in collaboration with the Mirror's niters-film editor and critic Lee Mortimer, is due in February. It's "Chicago Confidential" and will be published by Crown, instead of the now defunct Ziff-Davis just taken over by Prentice-Hall, because Lait was frankly dissatisfied with his original publisher's merchandizing and exploitation methods. The third of the series will be "Washington Confidential" but will be non-political. Such an objective treatment of the D. C. locale has never been done before. The fourth of the series will probably be "Los Angeles Confidential."

Lait just returned from Chicago where he attended the Chi Press Club's salute to Ashton Stevens, dean of American drama critics.

### Authors League Report on Mags

As part of a survey of current editorial policy of major magazines, the Authors Guild has sent its members an interim report covering 21 of the largest publications. It covers length of stories desired, promptness of report on manuscripts, minimum price paid, rights purchased, commitment to purchase policy on unsolicited manuscripts, proportion between fiction and non-fiction return of scripts if not published, and changes in title and text. Maga-

zines covered include American Atlantic, Chicago Tribune-N. Y. News, Collier's, Cosmopolitan, Country Gentleman, Esquire, Good Housekeeping, Harper's Bazaar, Harper's magazine, Holiday, Ladies Home Journal, McCall's, Mademoiselle, Reader's Digest, Redbook, Saturday Evening Post, This Week, Today's Woman, Woman's Day and Woman's Home Companion.

### N. Y. Times' \$1,000,000 Edition

Sunday's 41 issue of the New York Times ran \$10,300 lines of advertising—an all-time record. With open rate of \$2.05 per agate line gross ad take was around \$1,000,000. The paper had to turn down 72,000 lines of ads—mostly women's accessories, lingerie and bras for the magazine section—or approximately \$140,000 worth of biz.

### Show Biz Tones in Z-D Shift

Transfer of 104 Ziff-Davis titles to Prentice-Hall, including trade books, the Little Technical Library and the Little Sports Library, affects several times on show biz. Among those shifted are David Ewen's "Dictators of the Nation" and "Men of Popular Music," "Manual of American Dialects," "Manual of Foreign Dialects," Mary Peltz' "Opera Lover's Companion" and Jack Lait and Lee Mortimer's "New York Confidential."

### Handy's 'Blues' Book

William C. Handy's new "Treasury of the Blues" (text updated by Abbie Niles and pictures by Covarrubias, Bont, \$5) contains complete words and music of 67 great songs from Handy's "Memphis Blues" to George Gershwin's "Rhapsody in Blue." Niles' text covers the origins and the history of the Blues. He doesn't confuse with the usual mumbo-jumbo of the longhairs, he writes clearly and simply.

### More Show Biz Books

Doubleday is readying a brace of books on show business figures, with Cosmopolitan mag giving the publisher a neat assist. One of the tomes may be a bio of Jimmy Durante. Joe McCarthy did him for Cosmo in next month's issue. Another is to be on Fred Allen, which also was inspired by an Allen piece in the Hearst publication.

Fred Astaire may also do one. Originally it was to be penned by the toppers' sister Adele (Lady Cavendish) with a candid approach but in view of Mrs. Astaire's objections the book will get a less personal angling and more coverage of dance trends.

### CHATTER

By Gardner's piece on "Hecklers in Parade mag." Gotham Guide New York amusement guide now on the newsstands after 44 years.

Time is doing follow-up of sister publication Life article on Connie Hilton hotel magnate.

Roma Roost in Hollywood for a month to round up stories about filmfites for the Roma Times.

Spike Jones' berserk autobiography "How to Be a Musician" going the publishers rounds, no deal yet.

Profile on stunt pressagent James Moran by Maurice Zolotow in the current Dec. 10. Salute post.

Newfist—playwright Stanley Young a board member of Farar Strauss becomes managing director Jan. 1.

James K. McGuinness, once a film producer is writing a novel about Hollywood, scheduled for publication in March.

Rudi Blesh jazz critic of the N. Y. Herald Tribune has authored "Bantime Days," which Knopf will publish late in 1950.

Lord Wendt and Herman Kogan are completing life of Big Bill Thompson mayor of Chicago during the roaring '20s.

Janet Hudson Baker, formerly with the American Friends Service committee, has joined Macrae Smith as associate editor.

Victor E. Lampbell formerly with Funk & Wagnalls, Abingdon-Cokesbury Press and Macmillan, has joined Doubleday as an editor.

President of Esquire-Connet duties will keep publisher David A. Scott east more than heretofore in his N.Y.C. consultation schedule.

Spartan mag honoring top performers in 12 major sports at its annual awards dinner at the Hotel Astor N. Y. Jan. 19.

Robert E. Sherwood elected a member of the American Academy of Arts and Letters. He fills a vacancy left by the late John Truslow Adams.

Elleanor Counts, film actress.

self-publishing her autobiography, "I Bared My Legs," in cooperation with the Fitchburg Press and Art Printing Co.

George Frazier doing two series on Time mag and the Chicago Tribune and articles on N. Y. Port Authority, baseball, Nantucket and Ralph Bellamy for Collier's.

Dr. William Fishbein, formerly editor of the Journal of the American Medical Assn., has joined Doubleday and its subsidiary Blakiston as consultant medical editor.

"World Ski Book," edited by Frank Elkins and Frank Harper, and published by Longmans Green has hit the book stalls. It's a composite of ski information by authorities on the subject, including photographs.

Prof. Karl H. Bratton, head of the University of New Hampshire music department and a USO director during World War II, has written a book, "Tales of the Magic Mirror," just off the presses of the Caxton Printers, Ltd. of Caldwell, Idaho.

Third edition of "The Working Press of the Nation," directory of newspaper editors, department heads, correspondents and columnists, has been published by Farrell Publishing. Tome also covers staffs of newsreels, feature syndicates, news magazines and Sunday supplements.

Geo. Hamilton Combs, WMGM N. Y. commentator has launched a syndicated column, "It's All New York," under the name of George Hamilton Globe Syndicate. It has placed it in some top dailies, including St. Louis Post-Dispatch, Cincinnati Enquirer, Nashville Banner and Miami Herald.

## GAR Salutes

(continued from page 1)

your reporter who was a fellow critic in the town when Stevens arrived there 39 years ago to take over the amusement columns of the old Chicago Examiner. Stevens-Perry Hammond and your correspondent were cronies and he recalled some of the incidents of the days when Chicago was a humming production and long-run point in the days of B. L. (Doc) Hall, who wired congratulations from New York. Amy Leslie, Fred Donaghy and Collins, who was then on the Post.

The Chicago newspapers covered the event as a major story, which it was, indicating again that of legitimate appreciation of its own which is still individual to that city. It was a heart-warming gathering attended only by men who have grown gray in their profession but have never become hard in their hearts.

This reporter greeted them as his fellow members of the journalists' GAR—Grand Army of Reporters.

## Sadler's Ballet

(continued from page 1)

\$8,300 in a single in Richmond, \$12,000 in two in Philadelphia, \$83,000 in 12 in Chicago, \$14,000 in two in East Lansing, Mich., \$44,000 in 12 in Toronto, \$7,000 in a single at Ottawa, Sunday (5) and in an advance sellout will do \$42,500 in Montreal Tuesday (16) through Sunday (21).

### Had to Be Coaxed, Yes

Amusing sidelight to this terrific bit is the fact that local managers in most of these towns had to be coaxed by Hurok originally into taking the dates. Sadler's Well-making its first American visit wasn't well known here, and it wasn't certain at all that its full evening ballet repertory would draw. Richmond had to be coaxed to take the single date. Philly had to be persuaded into taking a second. Hurok couldn't get a booking in Detroit at all, so went to East Lansing on a guarantee.

After the troupe opened in N. Y. and got such rave notices, the local managers who had signed for one or two dates wanted more. Some tried to wangle a full week while others who hadn't any bookings pestered the Hurok office for any available.

Although Sadler's came here with a heavy setup of a dozen ballet productions and full dances, to eat into the take it's likely to go home with from \$60,000 to \$65,000—perhaps American dollars as profit. The British Arts Council, which partly subsidizes the troupe in England, advanced about \$50,000 for transportation to America and back and minimal expenses. This money, however, was in sterling. Not only will the troupe be snapped pounds advantageously

## SCULLY'S SCRAPBOOK

By Frank Scully

Very, Ill. Dec. 3

A rich man's malady has laid me low and what is more worthy of pity, I have nothing to show for it. I have gout.

I too was raised in the Punch tradition that gout only happened to country squire who were invariably cartooned as having one foot on an ottoman before a roaring fire and everyone bumping his handaged extremities. Some even mistook it for a pillow and sat on it. His condition presupposed that he had eaten and drunk too well too long.

But nobody could charge me the soul of temperance, with such excesses. In a world of tax-deductible orgies, the Bureau of Internal Revenue will vouch for the asceticism I have practiced all my life. I have neither charged off nor drunk the champagne of others so that a producer's picture might get off to a better start. In fact I have rarely attended such space-grabbing divers.

It's true that at a Hollywood party launching the Ed Wynn television show a newspaperman, thinking a gourmet such as I should not be allowed to sit through an evening nursing a glass of ice water, had sniped a bottle of Jack Benny's champagne while Benny was on a table-hopping tour. But I had hardly more than sipped the stuff when I discovered to my horror that it was the wrong vintage.

### Sure, Like Edgar Allan Poe

Years ago I played the role of connoisseur of fine wines, but this was only for literary purposes. I drank enough to know what I was writing about, not so much I couldn't write at all.

There are many who will doubt this. How about those Christmas parties around Hollywood? Some will ask. Well, I never attend them, and no star or studio has ever felt obliged to belatedly with largesse as far as my holiday season is concerned. Of course now and then a St. Sandler will walk in with a litre of champagne, or Carl Brisson and people like that will bring their own wines to dinner.

When it comes to drinking, I have alibis. Even when I was a cub on the N. Y. Sun, and saturated sweet snaks like Frank Ward O'Malley and Eddie Carter would offer to buy me a drink, I used to order milk and seltzer. This I had learned was a drink for those between-benders. It raised my standing to be considered as one tapering off rather than a teetotaler in the wrong calling. It made an excellent alibi.

### A Likely Story

But who believes in alibis today? Even bonds, when picked up by the police, have discarded them. They don't deny they were present at the scene of the crime. They either disappear completely into the blue, leaving their Cadillac's stranded at the airport or they wait around to be picked up and say, "Sure, I was there. But the dame threw me a dirty look that cut me like a knife, and I didn't have a dirty look to throw back so I threw a knife instead."

I have practiced temperance all my life, first because I enjoy living that way, and second because I thought one day when I really could afford it I would go on a Dionysian bender and know what a hangover really felt like. I certainly had lived through enough hangovers of others.

### What No Plus For Phil Harris?

When I think of characters like W. C. Fields, Harry Carey, John Barrymore, Jim Tully, Frank Harris and Robert Benchley, to name only a few, bottle men, I sort of resent that I got gout and they didn't.

I suspect it might be ungracious to list the women who could drink me under the table, but since everybody knows that Isadora Duncan could, it can hardly be considered the confessions of a tad to tell of her last days.

I lived in a villa which had been turned into a pension. It looked down on the Queen of Roumania's, which in turn looked down on Isadora's studio. This was at the Fabron end of Nice.

Isadora was broke at the time and naturally on reaching the Riviera put up at the Negresco, the swankiest hotel in town. The job was to find places to be invited for dinner. She had a standing invitation from me for breakfast. Breakfast for her was five slugs of Irish whiskey. Tully Taylor, the son-in-law of James R. Keene, had given me the whiskey for some ghost-writing I had done for him.

### Isadora's Liquid Diet

In gratitude she frequently would drive me somewhere for lunch or dinner. She would drive 30 miles to some celebrity's villa and be received with unbridled warmth.

How about coming to dinner? her business would say. "A week from Thursday."

On the way home Isadora would repeat, "A week from Thursday! Why couldn't it be today? We're starving today!"

I remember Robert Benchley coming trip out living room in a house we had near Titusa Lake and perpetually tossing our first-born to the ceiling as if both were trying out for the Ringling circus.

His conferee whispered to me, "Bobs not in very good shape—he's had 12 whiskey soups this morning. See how easily he gets winded!"

At this point I decided that, winded or not, I was going to rescue that child from this body-toss and so I held a bottle in front of Benchley, whereupon he immediately dropped the child and reached for the bottle. Fortunately the child landed on his side or he might have grown up to be editor of a DeMille picture.

### The Long Way to Gout

Though there are less poets to me at present than a simple declarative sentence, I must have lived too well. You simply can't get gout. I understand, also other way. It takes a fortune to get out and into the bloodstream. It's like all the work that goes into the making of a little atomic bomb and one acid crystal can make you feel as if you had been hit by one of those bombs.

Though gout normally settles in the feet, since I am short one of some I seem to have got it in the hands. This is even more serious than it seems. Though I'm no acrobat I walk on my hands. I gesture with them. I write with them. I fight with them.

But I must have used them for some high-class eating too. Rich foods, fine wines. The old gourmet turned gourmand.

If you read much in sacred literature, you will find a surprising number of references to one's hands. You are importuned to lift up your hands to heaven to work with your hands, to pray with them clasped.

### The New York Cut

I suppose I should be encouraged to learn that there is a known cure for gout. You're expected to give up your foolish ways as well. What foolish ways? I've been drinking Arrowhead Spring water for years. Must I give that up? I'm practically a vegetarian. Do I have to forgo my legumes? Must I eat down on New York cuts?

No, the order way of getting gout was better because then when you finally went down under your own follies you had something to give up. Now all you have is a cure ahead of you. Provided, of course, the treatment doesn't give you jaundice.

But dollars in a sign, and it is also breaking coverage, has satisfied it looked on as having been an ex. as headline, and when it returns, it'll be in the business sense. A it's expected to pick up where it left in the listing of British goods in the U. S. in anticipation. If it hasn't started already, as a result of Sadler's visit.

The visit also reaffirmed Sadler's reputation in America, as one of the world's finest dance troupes, if not the best. Nationwide publicity given the troupe, in newspaper and Montreal Monday (12).



## PARTY GAMES

By Maggi McPhail and Robin Scaeville  
Illustrated by Donald McKay

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GAMES

## Broadway

Kay Schanzer exiting RKO after longtime association.

Mrs. Louise (Bugs) Baer again in the New York Hospital.

Hoteler S. Gregory Taylor (St. Mungie) left a net estate of \$1,414,361.

Actors' Temple's annual benefit show at the Mansfield theatre Dec. 11.

The Bill Robinson benefit slated for Bop City Monday (12) has been cancelled.

UA exec Harry Buckley in St. Louis to attend the funeral of his brother, Horace.

Elmer Leiserman's party off-to-Hawaii this week with stopoffs in Hollywood for several days.

Mrs. A. E. Matthews, wife of the veteran British actor, sailed for Britain Friday (2) on the Britannic.

Danny Kayes held east because of their little girl's eye ailment, which may require medical attention in New York.

Billy Gould, vet performer and former partner of Valeska Suratt, ailing again and bedded at his home, 336 W. 46th Street.

Harold W. Freedman, Yonkers theatre man, leaves for Coast today (Wed.) where he plans to start production on a feature film.

Sam Gerson, former publicity staffer of Columbia and Universal, joining up with Michael Hall Associates, public relations outfit.

Morton Downey receiving a special award for interfaith activities at Tuesday's (13) Hotel Astor meet of the Cinema lodge, B'nai B'rith.

Willis Goldbeck, who recently completed direction of United Artists' "Johnny Holiday" in New York for a combined biz-pleasure visit.

RKO peevy Ned E. Depinet helping to raise \$333,000 for the YWCA during the coming year as chairman of the motion picture division.

John Barrymore, Jr., in town for two weeks to beat the drums for "The Sundowners," Eagle Lion film in which he has his first starring role.

The Sam (Times) Zolotows daughter, Suzanne, engaged to wed Nicholas Freund on Xmas Day, which is the prospective bride's birthday.

Al Horwits, Universal's studio publicity director, in New York for h.o. confabs after setting plans in N. Orleans for the world preem of "Francis."

Diana Lynn in from coast yesterday (6) for "Theatre Guild on the Air" Dec. 11. "We, the People" the 16th and the Paul Whiteman show the 18th.

Neil Vanderbilt fell in the bathtub and cracked his spine's fracture, his hip last week. However he resumes his winter lecture tour this week.

Tony Muto, Washington rep for 20th-Fox's Movietone News, left for Europe, Friday (2) to make a survey of Continental newsreel production for the company.

Gwen and Ray Bolger sublet the Cecil Browns' 55th St. duplex while the WOR-Mutual newscaster is doing his stuff from abroad. Will be gone several months.

Monroe Goodman, Paramount sales exec, takes to the podium Thursday (8) evening to lecture on short subjects and newswires before the Dramatic Workshop.

Paul Graetz, producer of the click French-lingo pic, "Devil in the Flesh," arriving in New York from Paris late this month to help map national release for the film.

Maurice Bergman, exec aide to Universal's pret Nate Blumberg, home from a 10-day hospital confinement following surgery. Bergman will be back at his desk next week.

The Monroe Greenblatts premiered their new Park Ave. manse with an al fresco housewarming featured by a rumba competition between sidman Greenblatt and Metro's pub-sidman St. Seadler.

Dorothy Peterson, Hollywood character actress, heads cast of two-reel documentary on human rights which rolled here Monday (5). Helen van Dongen is producing the film for the United Nations.

Everett Sloane, Broadway legit player, completed his role in Stanley Kramer's pic, "The Men," and returned from the Coast yesterday (Tuesday).

Walter Batchelor, former talent agent, joined 20th-Fox's home-office casting and talent department. He formerly operated his own agency and was associated with Monte Proser, operator of the Copacabana, N. Y.

The Nick Kenny testimonial dinner, originally slated for

the Waldorf-Astoria's Starlight Roof Jan. 22, has been pushed forward to Jan. 15 and will be held in the hotel's Grand Ballroom to accommodate the large demand for reservations.

Jose Ferrer and his wife, Phyllis Hill, plane in from European vacation today (Wed.) after visits in London, Rome, and Paris. They fly to Puerto Rico tomorrow for festivities in connection with opening of Carib-Hilton hotel in San Juan, P. R.

Fourth annual highschool motion picture contest, sponsored by the him department of N. Y. University's Washington Square College, got underway last week. Judging starts May 1, 1950, according to department chairman Prof. Robert Cessner.

Leopold Friedman, Metro vicepres-secretary, participating in the Federation for Jewish Philanthropies \$50,000,000 fund-raising campaign. Friedman is campaigning on behalf of New York's Hospital for Joint Diseases, of which he's a trustee and v.p.

Eddie Cantor made the surprise wedding announcement of daughter Janet's wedding at the Harry Herschfeld dinner, stating he flew in because it "happened 45 minutes ago." Youngest of the five Cantor daughters married Robert Gari, an artist.

Broadway and 47th street corner (No. 1365 Broadway on the southwest side), held since 1839 by the Strother J. Murphy family, sold for undisclosed sum. It's the four-story building above the Gotham theatre which originally housed Shapiro-Bernstein Music Co.

Ronald Colman, accompanied by his actress-wife Benita Hume, trained to the Coast over the weekend after a two-week stay in town. He'll probably return later this winter to attend the world preem of United Artists' "Champagne for Caesar" in which he appears.

Edward Johnson, Metopera general manager, and Sol Hurok are tendering a luncheon at Sherry's tomorrow (Thurs.) to David L. Webster, general manager of Covent Garden, London. Webster will talk on activities of Sadler's Wells Ballet and Covent Garden Opera Co.

The Veep and Mrs. Barkley stopped the show when they made their entrance into "South Pacific" Saturday night after their party of six arrived several minutes late. Mary Martin and Dickinson Eastham, understudy for the ailing Ezio Pinza, stopped their dialog, bowed to the Vice-President and then the show continued.

## Kansas City

By John Quinn

Buddy Rogers in town to take part in ground-breaking ceremonies for new hotel in Kansas City, Kans.

K. C. University Playhouse doing "Circle of Chalk" Dec. 5-10, with Dr. John Newfield directing the Chinese classic.

Skating Vanities making its annual visit in Municipal Auditorium Dec. 5-11, for benefit of K. C. Fire Department's pension fund.

Patten Hanson home for visit with parents after 21 months in Orient, directing and acting in troupe shows in Japan and Korea.

## Minneapolis

By Les Ross

Perry Martin orch back at Club Carnival.

Maurice Turet here ahead of "Finian's Rainbow."

Gene Sheldon and wife in town to play convention show.

Hotel Radisson Flame Room has Inaugure Cora opening Dec. 23.

Jerry Lester and Mario & Florio into Hotel Nicollet Minnesota Terrace.

Doodles Weaver, Earl Bennett and Susan & Fred Barry set for Hotel Nicollet Minnesota Terrace Dec. 15.

Hildegarde's first Minneapolis supper club engagement slated for Jan. 9 for two weeks at Hotel Nicollet Minnesota Terrace.

## Washington

By Florence S. Lowe

New suburban theatre of Sidney Lust chain being readied as a 1,000-seater.

Author-humorist Bennett Cerf a guest here on Washington's Town Hall program.

Gladys Swarthout hit the box-office and critical jackpot in her concert here last week.

Loew topper Carter Burron weekendend with the President at Key West, taking with him a print of Metro's "Bathing Beauty" which Truman had missed at screening here.

## London

Luise Rainer left for a fortnight's stay in Paris before returning to New York.

Jack de Leon selling the "Q" theatre, which he founded near Richmond 25 years ago.

Alicia Markova and Anton Dolin opened a new British School of Russian Ballet in Chelsea Dec. 6.

Hyman Zabl, in the London Clinic for three weeks for checkup, returns to his office next week.

Outstanding hit at the Water Rats ball, at the Dorchester hotel, Nov. 27, were Peggy Ryan and Ray McDonald.

After successful 17 consecutive weeks starring in vaudeville unit for Hyman Zabl, John Boles has sailed for New York.

Old Vic Co. staged Turgenev's "A Month in the Country" as the third production in their repertory at the New theatre, Nov. 30.

H. M. Tennent's revival of "Hamlet," which stars Michael Redgrave at the Old Vic, with Hugh Hunt staging, will have Wanda Rosta in role of the Queen.

Anthony Downing, recently with the Rank Organization, has joined the Selznick studio releasing division as publicity director for Britain, Europe and the Middle East.

David E. Rose sailed for U. S. to fix distribution for his first Coronado picture, "The Witness," starring and directed by Robert Montgomery. Pic is scheduled to open in London in the new year and is being released locally through Warner Bros.

## Philadelphia

By Jerry Gaghan

Libby Holman is booked for rental Dec. 16 at Hedgerow theatre. Frances Langford made her first personal here in 10 years, one week at Latin Casino.

Eddie Davis, of Leon and Eddie's, feted Dec. 5 at a party given in his honor by Drury Lane Inn.

Palumbo's Cabaret-Restaurant staged cocktail party Dec. 5 for 600 representative locals to hypologging Community Chest drive.

Mac Maguire, WIP broadcaster, sold his interest in Club Shagure "big Central Airport, Camden, N. J. spot to his partners, the O'Shea family.

Basil Rathbone rehearsed with Philadelphia Orchestra, acting as narrator for new composition by Max Steinert, based on Oscar Wilde's "Nightingale and the Rose."

Temporary officers picked for recently merged Entertainment Managers Assn. and Variety Bookers Assn. New organization, which represents nearly all Philly bookers, will operate with Bob Brown, as president, and Joel Charles as secretary-treasurer until new constitution is adopted.

## Germany

By George F. Gaal

Four new French pix preemed in Berlin.

Bamberg Symphony Orchestra touring France this month.

Met Opera star Lily Djanel sang "Salome" at the Munich Opera.

Stage and film star Paul Hartmann celebrated his 60th birthday.

Two French pix starring Annabella now being synchronized here. Rudolf Jugert's latest pic, "Film Without Title," preemed in Munich.

Soviet-licensed DEFA's opera pic, "Figaro's Marriage," now completed.

Emerit Madach's drama, "The Tragedy of Man," to be staged in Munich.

Geza Balvay shooting Bruckner biopic, "God's Symphony," for an Austrian company.

Gerhard Schindler founded own film company Bundesfilm, to produce documentaries.

Vienna Symphony Orchestra with Herbert Karajan to tour Germany early next year.

Elisabeth Bergner, who completed a successful tour of Germany, now in Scandinavia.

Junge Film Union in Hamburg inked Boleslaw Barlog to direct its new pic, produced by Rolf Meyer.

A new Soviet musical, "The Light Way," starring Lyubov Orlova, to be preemed in the Russian Zone.

Margot Hielscher, Viktor Staal and Otto Wernicke inked for new Bavaria Film pic, "The Devil Doesn't Sleep."

Corona Film Ltd. Wiesbaden to preem "Walter der Letzte" (Walters of Love) soon. Pic stars Martha Eggerth and Jan Kiepura.

Junge Film Union started shooting of "Beautiful Galathée" Pic produced by Rolf Meyer, will star Hans-Joachim Schacht, Winnie Markus and Viktor de Kuwa.

Soviet-licensed DEFA now about

ing "The Boat of Happy People" in Potsdam. Pic is directed by Hans Heinrich and stars Petra Peters and Fritz Wagner.

20th-Fox' "I Was a Male War Bride" now being synchronized into German in Munich. Pic, starring Cary Grant and Ann Sheridan, was filmed here last fall and will be released early next year.

Director Viktor Tourjansky, back from Spain, shooting his first postwar pic in Munich. Film, titled "Chambre Separée," stars Margot Hielscher, Gussay Knuth, Gisela Schmidting and Mady Rahl. Georg Witt Film Corp. is producer.

## Rome

By Helen McGill Tubbs

No news from Orson Welles this week.

Salvador Dali has left Rome and gone to Paris.

Merle Oberon has rented a castle in Cannes.

Peter Ustinov returned to Paris, where he's making a film.

The De Filippo Co. is at the Quirino in "The Small Town."

Gracie Fields back from British personal appearance tour.

"The Third Man" being dubbed into Italian and will be distributed throughout Italy by Minerva Films.

"La Lucciola" ("The Yearling"), playing all the first-run houses in Rome.

Milton Chase of WLW, Cincinnati, included Rome on his European trek.

Many Italian film companies making documentaries to be shown in other countries to boost tourist business.

Virginia Belmont completed "Living on the Cuff" at Scalera, and went to northern Italy for a few days' vacation.

Charlie Beale, American pianist, has returned from engagements in Lausanne, Geneva, Montreux and other Swiss cities.

Mike Frankovitch planned on a business trip to London. Mrs. Frankovitch (Rinnie Barnes) and children remain in Rome.

Quel Signore che Venne a Dinner ("The Man Who Came to Dinner") the Hart-Kaufman comedy at the Eliseo in Italian, directed and starred in by Gino Cervi of Italian pictures.

Victor Pahlen, who produced "Pirates of Capri" in Italy last year, will start another pic soon this time in France. Dane Clark, Simone Signoret and Frank Latimore, will have the leads in the story, written by Henry Kane.

## Buenos Aires

John Paris signed by Mundo network.

Songstress Rosita Serrano had purse stolen in local niter.

Florence Marly arrives to rejoin husband Pierre Chenal, who will direct Richard Wright's play, "Native Son."

Elida Gonzalez, Paramount's Buenos Aires press chief, feted by industry before embarking on European business jaunt.

Maria Villanueva of Paramount's office in Chile, wins Queen of Films award to attend Buenos Aires pix convention.

Americo Abad, Universal's Latin-American supervisor, to Chile, while Robert H. Weist, J. Arthur Rank supervisor for Latin-America in for talks with Universal and Eagle Lion.

## Paris

By Maxime de Bois

(33 Blvd. Montparnasse) George Schaefer from Rome to London.

Barbara Laage starring in new Agnes Capet show.

Margaret Gardner spending most of her time in Brussels.

The David Chudnows to Rome for a few days before returning to Paris.

Janet Moore and Jean Turner gauding Paris before sailing Dec. 15.

Veteran showman Mitty Goldin handed his new Legion of Honor at a Tour d'Argent luncheon.

## Copenhagen

By Victor Skarup

Popular singer Holger Hansen left the Zigrunhall Variete after 12 years.

"Joan of Arc" at the Grand panned by most crits, but drawing rather well.

Statsradhufonien is experimenting with television but no Danish TV programs are expected for three or four years.

Riddarsalen's performance of Tennessee Williams' "Summer and Smoke" was praised in the press, especially the work of Joen Jeppesen and Lily Widing.

Terence Rattigan's "The Browning Version" failed to come up to expectations at the Frederiksberg theatre, where the Danish team of Else Skousbo-Henrik Bentzen are managers and stars.

## Hollywood

Charles Lang bedded by a virus attack.

Trixie Friganza celebrated 70th birthday.

John Garfield to Gotham to join his family.

David Wayne on vacation in Olaj Valley.

Ronnie Alcorn recovering from minor surgery.

Virginia Mayo laid up with virus infection.

Marie McDonald hospitalized with heart trouble.

Ray Milland back in town after N. Y. radio broadcasts.

Joseph H. Hazen in from N. Y. for conferences with Hal B. Wallis.

Paul Kelly heading for Florida when he winds his current film chore.

Jack Wrather and Bonita Granville in town after eight weeks in Europe.

David Butler tossed private preview of "Seabiscuit" for hossmen at Turf Club.

Barbara Lawrence to New Orleans for Motion Picture Theatre Owners' convention.

Dorothy Lamour guest of honor at annual Ladies of Press luncheon at Coconut Grove.

Joseph M. Schenck required eight stitches in his scalp following fall in his bathroom.

Gregory Peck in from England, for Christmas, leaving again Dec. 26 for a film job in London.

Zachary Scott recovering from injuries sustained when thrown on rocks by ocean wave near Santa Monica.

Archie Neuman in from Ottawa to buddle with Z. Wayne Griffin about filming "Big Moose" in British Columbia.

Shirley Temple granted a divorce from John Agar on charges of cruelty, and awarded custody of their daughter.

William S. Hart, Jr., denied possession of his late father's \$250,000 Newhall ranch, pending decision on contested will.

## Miami Beach

By Larry Solloway

Blue Barron in town for rest.

Mindy Carson set for Copa City date.

Charles (Duffy's Tavern) Cantor joined Lord Tarleton sun colony.

Kitty Kallen joins Dean Martin-Jerry Lewis show at Beachcomber Dec. 22.

University of Miami drama group presentation of "Comedy of Errors," a clerk, with local crits going all out for youngster Richard Brewer.

Plenty of activity in niteries this week. Lind Bros. join Jackie Miles at the Five on Dec. 8. Copa City opens with the Olsen and Johnson produced "Helzapoppin' of 1950" on Dec. 9. Milt Ross goes into the comedy slot at Mother Kelly's. (Clove) Club debuts new show, Dec. 7, with Paula Kane headline lineup. Chop Parce sets off its season Dec. 6.

## Pittsburgh

By Hal Cohen

Jimmy Splitalny goes into New York's Cafe Society Downtown next month.

Samuel Thaviu, Symphony concertmaster, received a \$17,000 Strad on approval.

Lee Shubert came in from N. Y. last week for a look at "This Is My Valley" at Playhouse.

George Tappas and Rosalind Courtwright heading new show at William Penn Hotel's Terrace Room.

Florence Sando women's commentator on WCAE, returns to Playhouse again in "Strang Bedfellows."

Phil Katz, at Enright, won WB Showmanship Award for managers in Pittsburgh none for fourth straight year.

## Chicago

Eddie Cantor playing one-nighter at Purdue U., Lafayette, Ind., last week.

Artists rep Eddie Elkart in town casting for an Australian company of "Where's Charley?"

Louis Bromfield, in city for international live stock show, viewing prize cattle from his Ohio farm.

Abby Greshler, manager of Dean Martin and Jerry Lewis, here last week to catch boys opening at the Chas.

Ashton Stevens, dean of dramatic critics here, honored at banquet by Chicago Press Veterans Assn. as "Press Veteran of Year."

Former orch leader Abe Lyman here for confabs with Edwin Silverman, of Esplanade Theatre Corp., about booking his production, "Singing Guns," into Oriental Pic. featuring orch leader Vaughn Monroe and "Mule Train" song, may get a Monroe p.a. here if deal jells.

OBITUARIES

PHILIP BARRY

Philip Barry, 53, playwright, who was the author of "The Philadelphia Story" and other successes, died Dec. 3 of a heart attack in his apartment at 510 Park avenue, N. Y.

Born in Rochester, N. Y., Barry received his Bachelor of Arts degree from Yale in 1919. He then spent a year in London as an attaché of the American Embassy, returned to the United States, and devoted approximately a year and a half to the study of dramatic

RICHARD RIDGELY

Richard Ridgely, 80, retired actor who was a founder of the Ship Grill Restaurant, N. Y., died Nov. 30 at Bay Shore, L. I.

Ridgely, whose family name was Peckover, adopted "Ridgely" for stage purposes. He began his career as a member of Augustin Daly's London Opera Co., sang here in the original production of the light opera "Veronique," and, in 1891, appeared in the play, "Brown of Harvard." In 1895 he sang in the original production of

becoming producer-manager of the station. He moved to Hollywood after a short stay with NBC in Frisco and joined F&B as producer of the Kay Kyser show. He is survived by wife and daughter.

ROY HOBBS

Roy (Shorty) Hobbs, 37, hillbilly radio performer, died Nov. 29 in Middletown, O., of a heart ailment. He was with Chuck Swain and the Western Rhythm Boys at Station WPTB, Middletown, the last two years.

In other years, he was with Log Cabin Boys at Wheeling, W. Va., and at WLV, Cincinnati, WHAS, Louisville, Ky., and WFB, Atlanta, Ga.

ROBERT S. MCALL

Robert S. McCall, 70, who was treasurer of the Belasco Theatre for 30 years during David Belasco's lifetime, and later had been with several Shubert theatres, died in New York, Dec. 4.

He was a member of the Treasurers Club of America and of Local 751 of the International Alliance of Theatre and Stage Employees.

His wife survives.

ALBERT C. AMMONS

Albert C. Ammons, 42, Negro pianist, died in Chicago, Dec. 3. Known as the "Boogie Woogie King," he achieved fame teamed with Pete Johnson, at Cafe Society, N. Y., and other intimate spots. In the reprise of Dixieland music several years back he made many records.

Survived by a son, Gene, band leader, another son, and wife.

MARIA OUSPENSKAYA

Maria Ouspenskaya, 62, stage and screen actress, died Dec. 3 in Hollywood, as a result of burns suffered two nights before when a lighted cigarette set fire to her bed.

Russian born and a member of

No. 2.

He was Anchor Radio headed the Belmi

Mother, 68, of Jack Garban & Katz publicist, died in cago, Dec. 1. She is survived by two other sons and a daughter.

Mother, 71, of C. B. Allen business manager of Metro casting offices, died Nov. 29 in Glendale, Cal.

Ellnor Troy, 33, former Broadway showgirl, died Nov. 29 at her home in Hollywood after a long stage of tuberculosis.

Mother, 80, of Herb Wheeler Warner theatre district manager in Chicago, died in Chi., Dec. 1.

Chris Borneman, 54, technician at Metro for 17 years, died Nov. 30 at his home in Beverly Hills.

Edrick Moore, 62, prop man at Paramount for 25 years, died Nov. 29 in Hollywood.

Harry D. Martin, 65, technician at Paramount for 22 years, died Nov. 24 after a heart attack.

Father, 75, of Nat Lefkowitz William Morris Agency treasurer died in New York, Dec. 3.

Father of Sam Bramson of the William Morris Agency cafe dept died Nov. 30 in Kansas City.

Wife, 49, of William Jacobs, veteran Warner Bros. producer, died in Beverly Hills Nov. 30.

MARRIAGES

Joan Dixon to John Short, Glasgow, Dec. 3. Bride is dancer, he's a crooner (Bobby Logan) and nephew of Ella Logan.

Phyllis Duboler to Robert S. Lipman, Brooklyn, N. Y., Nov. 27. He's a Panoramag's N. Y. man ager.

Constance Garfield to Tom Baker, London, Dec. 3. Bride is ballerina with the Markova Ballet Co., he's a dancer in the London production of "Oklahoma."

Shirley Huston to Jack Corrigan, Hollywood, Dec. 4. Bride and groom are film cutters at Universal-International.

Terna Schutzman to Norman Mervin Pittsburgh, Nov. 30. He's one of theatre-owning Mervin Brothers of Pitt.

Edna Metcalf Smith to Byrd Whitaker, Toronto, Dec. 3. He's Canadian Broadcasting Corp. producer and newscaster.

Dolores McGreer to Larry Conte, Chicago, Nov. 19. He's BMI licensing rep in Chi. office.

Gloria Kaplan to Ben Starr, Chicago, Dec. 1. He's a writer for the Dean Martin and Jerry Lewis radio show.

Mrs. Margaret Gibbins, bride to Mark Hawley, Stockton, N. J., Dec. 5. He's an NBC television director. Connie Sirota to Al Miller, Dec. 4 in New York. He is a member of Leeds Music staff in N. Y. He's a former employee there.

Therence Mannix to L. L. Col Joseph F. Escude, Baltimore, Dec. 3. Bride is with Loomis International dept and is a niece of Metro exec F. J. Mannix.

Janet Cantor to Robert Gant, Dec. 3. Bride is youngest daughter of Eddie Cantor, he's an actor.

Radio Listening

Winchell broadcast the radio rating news back to the storage of 1. The latter broadcast and engaged with other indications that only the newest setowners are still addicted to consistent video dial tuning proves conclusively that TV is no longer a novelty but is a medium with definite viewing habits established.

To prove that the "older" setowners have set viewing habits, Sundlinger revealed that audiences usually watching shows on WPTZ did not switch to other video stations last Sunday (4) when WPTZ shut down from 4 to 8:45 p.m. because of a sound breakdown. Programs on Philby's other two stations showed no increase in ratings during that time. While the setowner figure dropped slightly, it was indicated that most viewers kept their sets tuned to WPTZ waiting for the resumption of broadcasting. Thus, at 9 p.m. when the Philby TV Playhouse started, its rating was up in the norm of previous weeks. During the off-the-air period, however, a 10% boost in radio listening was recorded, indicating viewers had

IN MEMORY OF

DAMON RUNYON

PAUL SMALL

writing at Harvard. In Professor Baker's famous course, English 47.

While at Harvard he completed his first play, "You and I." It won a prize at Cambridge, and was produced at the Belmont theatre, N. Y., in February, 1923.

The second Barry play, "The Youngest," was presented at the Gaiety theatre in October, 1924, and ran until early the next year. In October, 1925, came Arthur Hopkins production of "In a Garden," starring Laurette Taylor.

A third successive October saw a fourth Barry play, "White Wings." It was not a financial success but many persons whose opinions were respected pronounced its late a severe reflection on the quality of the public judgment.

With 1927 came the first decisive hit, "Paris Bound," which starred Madge Kennedy and introduced Hope Williams to the general theatre audiences, who had not seen her at the Amateur Comedy Club. With this hit established on Broadway Barry sailed for France, where he liked to write his plays, and there prepared another comedy to star Hope Williams. In 1929 Miss Williams scored in another three-act Barry comedy, "Holidays."

Other Barry plays included "Liberty Jones," "Here Come the

"Heart's Ease," at the Chiterson theatre, N. Y.

Ridgely entered the motion picture industry in 1912 as a director and directed many of the early Edison films. In 1918 he entered the real estate business and in 1924 joined Henry Olin Potter in founding the Ship Grill, which Potter still operates.

JOHNNIE WALKER

Johnnie Walker, 55, silent film actor, died in New York, Dec. 5.

Walker started in films with the old Edison Studio in New York, later going to the Coast where he made a number of pictures. His best role was in Fox's 1926 production of "Over the Hill to the Poor House," starring Mary Carr. Among his other pie appearances were "Old Ironsides," "In the Name of the Law" and "Girl of the Golden West."

Walker later turned to the production of shorts, which he made both in New York and Hollywood.

IN MEMORY OF

DAMON RUNYON

DAVE LEVY

the original Moscow Art Theatre. Mme. Ouspenskaya came to the U. S. in 1923 and appeared in numerous Broadway plays before going into films. In her screen career she appeared in such pictures as "Dodsworth," "Conquest," "Love Affair," "The Rains Came," "Dr. Ehrlich's Magic Bullet," "Waterloo Bridge," "The Man I Married" and "The Mystery of Marie Roget."

In later years she conducted a dramatic school and coached budding thespians on the major film lots.

JOHN A. COWAN

John A. Cowan, 45, president of Cartall Films, Mexico City production firm, and a leading American businessman there, was killed in the Dallas airplane crash Nov. 29. He had resided in Mexico for 25 years.

Wife and two young children survive.

FRANK GREEN

Frank Green, 69, retired actor, died Nov. 29 in the Edwin Forrest Home, Philadelphia. Born in England, he started his stage career at 16 in South Africa.

He came to the U. S. in 1906, and played lead roles in Gilbert & Sullivan operettas.

EDWARD P. FOLSON

Edward Presley Folson, 51, father of Radio Corp. of America press Frank M. Folson, died Nov. 29 at his Amity Ore. home in his sleep. Mrs. Edward Stupfel of

THE FAMILY OF THE LATE HARRY N. BLAIR

is grateful to his many friends in the film industry for their expressions of sympathy on his recent passing.

MRS. BRYAN FOY

Mrs. Bryan Foy, 53, wife of film producer Bryan Foy, died at her North Hollywood home, Dec. 4 after an illness of several months.

Besides her husband, she is survived by a daughter and two granddaughters.

HOWARD E. HERRON

Howard E. Herron, 38, member of the Motion Picture Actors' legislative staff, died Nov. 30 in Hollywood.

ALEXANDER W. FLEISLER

Alexander W. Fleisler, 52, radio researcher who pioneered in the

IN MEMORIAM

DAMON RUNYON

December 10, 1946

ED WEINER

"Clowns," "Without Love" and "Foolish Notion," the last starring Tallulah Bankhead (1945).

Survived by wife and two sons, Philip Jr. and Jonathan.

DAME IRENE VANBRUGH

Dame Irene Vanbrugh, 76, actress who was a dominating figure of the British theatre for more than half a century, died in London, Nov. 30.

Her stage career extended over

MAUREEN RIO

In sad and loving memory of my darling, Dec. 11th, 1945.

Always in my thoughts.

Always in my heart.

MOTHER

61 years. She played hundreds of roles. In her youth she was described as one of Britain's greatest Shakespearean actresses but later comedy became her forte.

She was the original Rose of "Trelawney of the Wells," and she had leading roles in numerous plays of Sir James Barrie.

Around the turn of the century she made several tours of Eastern cities of the United States, her first New York appearance being in 1896 in "The Child Widow" at the Bijou. Later she appeared at the National Theatre in Washington. She made several world tours.

Within the last decade she made several films and recently wrote a book, "To Tell My Story." Her husband, Don Bourcuaud, actor-producer to whom she was married in 1901, died in 1929.

She was created a Dame of the British Empire, in 1941.

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KBD  
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# VARIETY

177  
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- March 8

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## '50 CREDO: 'STRIKE UP THE BAND'

### St. Loo Judge Calls Giveaways 'Curse'; Calls 'Em Spur to Dishonest Selling

St. Louis, Dec. 13. — Radio giveaway programs last week received a local judicial bummer - rapping when Circuit Judge Francis R. Williams, in a special charge to a newly constituted grand jury, dealt particularly with the air giveaways. "Today," the judge declared, "the curse of the mails and the airways is a wide assortment of lotteries called giveaways. They carry a false front. The name itself is a misnomer. They give no gifts. A gift is a voluntary transfer of property from one party to another without consideration."

"The giveaways are contractual schemes made up of offers and acceptances whose subject matter is a consideration agreed upon by the parties. If you win a \$25,000 prize on 'Stop the Music' by sending in a postal card bearing your name, address and telephone number and reciting two answers given you by somebody else, you will soon learn that you paid a consideration for your chance."

"Suppose you tell the internal revenue collector that the \$25,000 is a gift and not taxable. He will say in effect, 'You are wrong. It is not a gift. You paid a valuable consideration for the chance that won. Shell out!'"

Judge Williams also asserted that the increase of giveaways has

(Continued on page 63)

### Griffin as Hope of U.S. Pix Distribbs in Arg. Snags

Buenos Aires, Dec. 13. — Long plagued by no import permits, U. S. distributors feel that the situation is brightening now that the new American Ambassador, Stanton Griffin, has taken up the cudgels not only in their behalf but of all U. S. firms trading in the Argentine market. Still chairman of Paramount's executive board, the envoy is well acquainted with the picture industry.

At Griffin's instigation, the Chamber of Commerce has quizzed all Argentine managers of U. S. companies on frozen funds held for them in Argentina as well as other problems they're facing. Information compiled should give the diplomat food for his conversations with Argentine officials.

### See 'War Babies' As Boosting Film Boxoffice by '55

Mark 1955 down on your calendar as the year to watch for a big, new upward spurt in film attendance. That's the advice of Motion Picture Assn of America v.p. Francis S. Harmon.

Hundreds of thousands of war babies, Harmon declares, by 1955 will have reached the theatrical age, and will literally pour an untouched goldmine into boxoffice tills. In a further study of population trends that he has been giving at exhib meetings recently, the MPAA exec points out that "every month there is a city added to our population the size of San Diego or Syracuse."

Harmon sees the increase in the number of people in the U. S. as offering new opportunities for the industry to up b.o. takes. He makes a point of the fact that there are 16,000,000 more people in the

(Continued on page 27)

### DEAL ON FOR CHURCHILL TO DISK RADIO SERIES

Negotiations have been started with Winston Churchill, Britain's wartime prime minister, for a regular network series of political commentary and analyses of world events. Bid to Churchill is being made by Jack Barry Productions, purveyors of "Juvenile Jury" and "Joe DiMaggio Show."

British statesman's commentary would be recorded in London and flown to the U. S. for airing.

### REVITALIZATION OF BIZ ON TAP

By BERNIE WOODS

There's a sharply increasing awareness among executives of various phases of the name band industry that the pop-orchestra business is primed to regain its onetime b.o. importance in 1950.

During the past few weeks top men in the recording and agency fields, who have since the end of the war tried nothing new while name bands were slipping into h.o. limbo, have talked it up. They see sporadic indications that there's life in the once-huge industry, and week by week observers see and hear the growing interest, which it's felt will culminate in a vast concentration of effort that will result in a mushrooming of new earping power. The consensus is that the band biz can't miss with its new-found enthusiasm.

In recent weeks, since RCA-Victor's new Ralph Flanagan band began creating a stir among youngsters apparently hungry for a new band name, there has been an initial quickening of confidence among all industry people who stand to profit if the business can regain even a portion of its pre-war b.o. value.

Plans are already going ahead in many varied quarters to take advantage of this renewed interest. RCA-Victor intends spending heavily, beyond its introduction of the Flanagan outfit, to help rebuild the industry. Columbia Records has induced Harry James to resume relations with Jack Mathias, who did the arrangements that placed James on a pinnacle years

(Continued on page 63)

### Petrillo Takes 'Villain' Rap From Editorial Boys On College Band Mix

James C. Petrillo, head of the American Federation of Musicians, took a verbal raking from New York newspaper editorial writers and reporters last week for the banning of college bands from Madison Square Garden, N. Y.—a ruling he didn't even know about until it appeared in the papers. Ukase was strictly a proposition brought forth by N. Y. Local 802 of the AFM, but Petrillo took the heavy rap.

The 802 move, which created quite a furor, including subtle threats of retaliation by the colleges who use AFM name bands at social functions, was based on the claim that jobs for tenors on its membership rolls had dropped considerably. Local's execs point out that work opportunities were 35% fewer this year than in 1948, and 30% less than in '47. That arithmetic indicates that the work potential dropped 5% during the

(Continued on page 63)

### Equity Mulls Long-Range Plan to Hypo Legit Employment in Non-Pro Fields

#### Muni Ails, 'Salesman' Due for London Fold

London, Dec. 13. — The task of portraying the central character in "Death of a Salesman" has proven too much of a strain for Paul Muni, as it did for Lee J. Cobb, who originated the role in New York, and recently had to quit. The play, currently in its 20th week at the Phoenix here, is scheduled to close Jan. 30, when Muni, due to illness, leaves the show to return home for a rest.

The actor's original contract is limited to six months, and Tennent Productions, which is presenting the play under Arts Council sponsorship, has been unable to find a suitable replacement. Show has been doing capacity business here.

In a long-range plan to expand employment in the legit field, Actors Equity is studying the financial setup and working conditions in the non-professional and semi-pro theatre. Idea is to professionalize college and little theatres, at least on a partial basis and not only as to actors, but also directors and technical personnel.

The union's committee on university and little theatres, with Willard Swire as chairman, has been meeting every Friday to survey available data on the subject, with the intention of ultimately setting up minimum pay scales and basic conditions of employment for guest appearances by Equity players with such groups. A number of such appearances have been made by Broadway actors in the last couple of seasons on waivers granted by the Equity council, but no pay or working standards have applied.

Equity hopes that by establishing scales and working conditions for such engagements, it may encourage the employment of professional actors with regional, college and little theatre groups. Ultimately, it's believed, many of these groups may become completely or largely professional. If so it would enormously increase

(Continued on page 34)

### Stars Gotta Have An Act on Tours To Ballyhoo Pix

Hollywood stars, for the most part, "are not too happy" over the prospects of hinterland tours which involve appearing on stage for personal appearances. That is the conclusion of Norman Siegel, Paramount studio publicity head, who believes the players are allergic to those p.a.s. because little if any of them have stage experience. Siegel is all for the star junkies but is convinced that walk-ons and "howdy folks" bits by the players are no actual help to the boxoffice.

"Unless the stars go on and do what amounts to a complete vaude show, there is no sense to personal

(Continued on page 34)

### NBC Strategy On Little Guy's Coin

Seeking to pave the way for smaller advertisers to get into television, NBC is currently lining up a new, large-scale program for participating sponsorship. Although web spokesmen declined to elaborate on the plan until it is more thoroughly worked out, the show was said to be a variation on the three-hour Saturday night spread

(Continued on page 34)

### 3 Moppets in Line For Actor Honors

This is the year of the yearlings—at least as far as top film names are concerned. Three kids now appear to be in a dead heat to cop best acting awards when critics and pollsters begin their year-end ballot-counting.

Trio—all small boys—comprises Bobby Driscoll, for his work in RKO's "The Window," Bobby Henry, for his appearance in Carol Reed's "The Fallen Idol," and Enzo Staiola, for his performance in the Italian-made "Bicycle Thief." The Staiola lad clearly moved into the top bracket this week with rave reviews in the New York dailies on his work in the film which opened at the World theatre Monday (13), while the other two were previously accoladed by the critics.

Curiously, each of the three moppets could grab a prize in a separate category: Young Driscoll for best performance in an American picture, Henry for best in an English-made and Staiola for best in a foreign-language film. A previous prizewinner in the same age group last year was Ivan Jansli, who appeared in Metro's release of Lászlo Weiszler's European production, "The Search."

All but the Driscoll moppet

(Continued on page 63)

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## Adler-Draper Claim 80-90G Loss In Bookings Via Raps as Pinkos

Harmonist Larry Adler and terper Paul Draper maintained this week that they had lost between \$80,000 and \$90,000 through cancellation of bookings as result of accusations that they are pinkos. They issued a statement, following Adler's return last week from an Army-sponsored tour in Germany, saying: "We are not and never have been Communists, members of the Communist party, pro-Communists or traitors. We have no desire to be or expectation of being any of these."

Pair have been taking a beating professionally ever since their names were connected, a few years ago, with organizations on the Attorney-General's subversive list, but they've been suffering particularly recently as a result of the heavy artillery barrage leveled against them by Westbrook Pegler, Igor Cassini, Fulton Lewis, Jr., and other similar-minded columnists and commentators.

Latter group's ire was aroused by the \$200,000 libel suit filed about a year ago by Adler and Draper against Mrs. Hester McCullough, a Greenwich (Conn.) housewife, whose husband, John T. McCullough, is a picture editor on Time mag. Adler and Draper slapped an attachment, under an old Connecticut law, on the McCullough property. This had the effect of tying up the family's \$2,000 bank account, a \$7,500 piece of property and their \$45,000 house. Mrs. McCullough claimed the financial strangle blocked preparation of her defense. As a result, Pegler and the other columnists (Continued on page 63)

### Name Morton Downey Gen'l Aniline Director

Adding to his list of directorate memberships, Morton Downey has been named a director of General Aniline and Film Corp.

Downey is also vice-president of Carbogel, a chemical concern; a director of Coca-Cola; an officer of Cigogne, perfume manufacturers; and for several years has been associated with the operations of the Chicago Merchandise Mart.

### Farrow as Indie In Pic on Christ's Life

Hollywood, Dec. 13. "Son of Man," based on the life of Christ, will be made by John Farrow in Hollywood on an indie basis. Farrow, who has a contract with Paramount permitting him to make this one outside picture, is dickering with William Cameron Menzies to design the production. Farrow is doing the script.

### Houston's McCarthy Woos Headliners With Payoff in Oil Stock

Houston, Dec. 13. Millionaire oilman-hotel operator Glenn McCarthy is attempting to entice top film, radio and literary names to play his Shamrock hotel here with deals calling for payments in oil stock. Headliners would be given shares in some of McCarthy's oil holdings in lieu of cash.

Deals are seen being profitable for the stars inasmuch as there would be a considerable tax saving in the holdings thus acquired. Boniface is currently negotiating for Edgar Bergen to play the spot for two weeks starting New Year's Eve, with Frank Sinatra to follow.

McCarthy is also dickering for Tony Martin, Dinah Shore, Betty Hutton, Jane Russell, Dorothy Lamour, Burns and Allen and Hal Peary. It's doubtful that the deal for Miss Hutton will be concluded because of the filmmaker's recent spine injury.

If deals are set for Burns and Allen and Hal Peary, it will be their first literary dates in many years.

### 20th Re-Options Prelle

Hollywood, Dec. 13. Twentieth has picked up Michelle Prelle's option.

She recently completed femme lead in "The Big Fall."



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### Berlin-Sherwood Nix Filming 'Liberty' Until Legit Run Ends

With "Miss Liberty" apparently set to pay off the remaining \$40,000 of its original \$200,000 investment by next spring, co-authors Irving Berlin and Robert E. Sherwood are passing up Hollywood overtures for the screen rights to the show until after it completes its legit run. They figure on continuing it at the Imperial, N. Y., at least until next summer and possibly running it at reduced scale before sending it on tour.

When the musical comedy is being readied for the road Berlin may replace several of the songs. He may do the same thing for the eventual film version. He expects that although some of the original songs will be retained in the picture edition, the revised score will probably involve a new publishing venture, and that the music will be plugged again and have another popularity.

Composer had a huddle last week with Howard Lindsay and Russel Crouse about their plans for a new musical comedy for next season. Show, which will be about Mrs. Perle Mesta, new U. S. minister to Luxembourg, will be titled "Call Me Madam." The collaborators want Ethel Merman for the title part.

Berlin leaves this week for Europe.

### KEN ENGLUND TO 20TH; CASTING PIC AND PLAY

Writer Ken Englund returned to the Coast over the weekend from New York to begin a scripting chore for 20th-Fox. He recently completed the screenplay for "Two Tickets for Broadway" for RKO, which is to be produced by Alex Gottlieb. Phil Silvers has been set for the cast and Gottlieb is now dickering for either Danny Kaye or Dan Dailey to play another comedian in the film.

While in N. Y., Englund scouted for other talent for the picture and also huddled with Vernon Duke and Ogden Nash, with whom he co-scripted "He and She." Present plans are to produce the latter show in Hollywood and then to bring it into N. Y. for a Broadway run. Gottlieb, incidentally, is due in N. Y. about Christmas for other casting on the "Two Tickets" picture.

### —And They Call 'Em Dumb Acts! !

by  
**Joe Laurie, Jr.**

an interesting byline feature  
in the upcoming

44th Anniversary Number

of  
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### Radio, Films as Key To U.S. Propaganda Cited by Yugo Envoy

Durham, N. C., Dec. 13. Propaganda has now become a powerful arm of diplomacy, and radio and films are prime factors in this new field, George V. Allen, new ambassador to Yugoslavia, declared in a speech here Saturday (10).

Allen, who has been head of the State Department's foreign information service — including "Voice of America" and informational films — foresaw even greater growth in the propaganda field in the future.

"Propaganda, as a conscious weapon of diplomacy, has increased tremendously during recent years. The technical development of mass communications, by which the greater part of mankind can be reached almost simultaneously by press or radio, may prove to have made this new tool as important to diplomacy as the invention of gunpowder was to military science."

Allen pointed to the important elections in Italy in 1948, in which the growth of Communism was halted. He told how Radio Moscow and other Communist propaganda forces combined to sell communism to the Italian voters. Then he turned to the United States.

"By press, motion picture and radio," he said, "we tried our level best, through open propaganda methods to persuade the Italian voter that democracy was a surer method of progress. 'Voice of America' transmitted shortwave radio programs every day. We arranged for American newsmen, showing the American way of life and American aid to Italy, to be shown in every Italian theatre for several weeks prior to election day."

Allen told how the "Voice of America" now goes out in 20 languages daily, beamed to every part of the world, and added:

"We also show American documentary films abroad, and sometimes take projectors into the mountain valleys of Central America, Afghanistan, and Ceylon, showing movies to anyone who wishes to attend our presentation. We demonstrate democracy in action through scenes of American life."

### HARRY COHN HONORED BY HOLLYWOOD FRIARS

Hollywood, Dec. 13. Friars' tribute to the chairman of its board, Harry Cohn, Sunday night (11) at Ciro's, was the swankiest affair of the current social season. It brought out the elite of show biz and filled the room to its capacity, with all in formal attire. Friars gave the dinner in Cohn's honor for developing and keeping the club on an even financial and philanthropic keel.

The organization in its brief history has already doled out to industry and other charities close to \$500,000.

George Jessel emceed a show that included Al Jolson, Danny Thomas, Tony Martin, Jack Benny, George Burns, Dinah Shore and the Sonys, nifty adagio turn new to the Coast.

Coming on in the next-to-the-closing spot, Jolson did "California Here I Come," plus others.

On behalf of the Friars, Jessel presented to Cohn, and his wife, Joan, two diamond-studded cigarette cases.

### Sawyer to Recommend Cut in Excise Taxes

Washington, Dec. 13. Secretary of Commerce Charles Sawyer indicated Sunday (11) he would recommend to President Truman that the wartime excise rates be cut back, thereby giving additional support to the hope of theatre operators of a reduced admissions bite.

Sawyer's recommendation will be included in a report on his recent nationwide swing in which he checked up on business on all areas.

"There is no doubt," he said, "that repeal of excise taxes would be an incentive to business." He indicated that business generally should be about the same in 1950, although profits would probably decline somewhat.

## Theatre Aides Not Governed By Wage-Hour Law

Washington, Dec. 13.

Contrary to some recent reports, provisions of the new Wage-Hour law, calling for a 75c per hour minimum scale, do not apply to employees of film house and other theatres, although many other branches of show business do come under the act. This was stated categorically yesterday (Monday) by an official spokesman for the Wage-Hour division of the U. S. Labor Department, which administers the law.

"Theatres are not included under the law," he explained. "They are not in interstate commerce and are regarded as in the same category as retail and service establishments, which are exempt. This applies even to theatres which are part of interstate chains. However, employees in the central offices of the chains are regarded as engaged in interstate commerce and are covered by the wage and hour provisions."

Some angles of the law affecting show business:

A new provision exempts child actors or performers in motion pictures, theatrical productions, radio and television from the provisions of the child labor section of the law.

Although local theatres are exempt from the act, personnel of local radio and television stations is covered. Video and radio are regarded as in interstate commerce because the ether waves travel across state boundaries.

A new provision exempts talent fees from the basic rate of pay for radio and television announcers and performers. Thus, where overtime is figured for an announcer, it is figured only on his base pay from the station. If he also receives a special talent fee for work in some sponsor's show that is included from the base pay.

The motion picture studios and exchanges are included under the act because they manufacture and distribute a product for interstate commerce.

Generally speaking, musicians, artists and performers are excluded from the law. Thus, a traveling circus comes under the Wage-Hour law. However, its performers do not. The only ones covered would be such employees as roustabouts, wardrobe mistresses, ticket sellers, etc. Same situation is true for a traveling orchestra or traveling legit show.

### Montreal Tags Hope With Ina Hutton Debt On Court Judgment

Montreal, Dec. 12. Because he ignored a court summons when he played a one-nighter at the Forum in Montreal last October 14, Bob Hope will be nicked for \$2,554 next time Superior Court agents find him in the Province of Quebec.

Trouble began back in 1943 when Ina Ray Hutton and her arch were hired to do a two-night engagement at the Auditorium, a dancehall. When band instruments arrived late for the session owner Harry Holmoe used Miss Hutton, claiming a flopover in show and attendance for both nights. Original suit against Miss Hutton was for \$3,369 damages and when she failed to appear a judgment for \$2,554 was rendered against her by default.

Nothing happened until Miss Hutton brought her group to Montreal for the Hope show in October. As employer of the bandleader, Hope was hailed to court to tell what money, if any, he owed Miss Hutton in wages.

Hope failed to get on summons and last Wednesday (7) Justice G. S. Chailles made him the personal debtor in the judgment against his employee.

### Jolson to Honolulu

Hollywood, Dec. 13. Al Jolson sails for Honolulu Dec. 22 to play two dates for servicemen.

He'll be accompanied by his wife Erle.



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# KORDA'S SNARL ON 2 U.S. DEALS

## Goldwyn's In a Revolving Door In Studio Legal Dipsy-Doodle

Hollywood, Dec. 13. Popular belief here that Samuel Goldwyn is currently moving out of his studio as a result of his battle with Mary Pickford is true—but only half so. Goldwyn is moving his equipment out all right, but just as soon as he gets it out he moves it right back in.

The routine is a legal dipsy-doodle that makes the shenanigans in Kaufman and Hart's satire on Hollywood of 20 years ago, "Once in a Lifetime," seem pallid. Net result, however, is that Goldwyn has no intention of leaving the studio or even of delaying work on "Edge of Doom," which is now shooting.

Producer has given up his court battle to get an extension of the Dec. 21 date by which he was to be out. He's adopted the new tactic instead in the battle with Miss Pickford. She owns 41/80 of the lot and he owns 39/80, with Goldwyn having held a lease on the studio for many years. Lease recently expired, and the producer and Miss Pickford haven't been able to come to terms on an extension. He's been paying \$30,000 yearly and offered \$40,000, but she wants \$60,000.

The new Goldwyn strategy of moving everything out and then

## SELZNICK SNAFU, DITTO GOLDWYN

Deals entered into by Sir Alexander Korda for co-production in England of pictures with David O. Selznick and Samuel Goldwyn have both ended up in feuds. It appears highly likely, as a result, that there will be no such additional deals between Korda and Hollywood Indies.

Selznick's battle with the British producer got so hot and heavy that they couldn't even be in the same room without blowing up. As a result, Selznick enlisted attorney Milton Kramer, who formerly headed the Selznick Releasing Organization, to go to London from New York and act as his rep in the discussions.

Kramer, who returned last Wednesday (?) after a week in England, succeeded in negotiating a rapprochement between DOS and Korda. Goldwyn and the British producer are still at odds, however, and may well end up in court in one country or the other.

Selznick-Korda disagreement is understood to have resulted from the British producer's disappointment at the way the deal has worked out. DOS stands to make a heavy chunk of coin on the three pix he's getting from Korda—"Fallen Idol," "Third Man" and "Gone to Earth"—and Korda desires an adjustment. He got Selznick pix, in return, for distribution in the eastern hemisphere.

(Continued on page 27)

## Pic Industry Maps \$600,000 Budget For Its Overall Public Relations Program in Exhib-Distrib Co-op

Washington, Dec. 13.

In surprise, rapid-action moves here yesterday (Monday) and today, reps of the motion picture industry paved the way for an overall public relations program bigger than anything that had previously either been conceived or suggested. It adopted a resolution on financing that could potentially support a budget of \$600,000—which is at least \$100,000 larger than anyone had in mind when the public relations project was initiated at the Chicago all-industry conference last summer.

Method of financing approved calls for each exhib to pay into the p.r. fund 10c on each \$100 of his film rental, with distrib matching it with a like amount. Based on the fact that the total annual film rental of U. S. theatres is \$300,000,000, a fund would amount to \$600,000 if every exhib kicked through.

In a resolution finalizing their actions here, the delegates of the 10 various industry organizations represented also okayed the report of their committee on organization, headed by circuit operator Harry Brandt, of the Independent Theatre Owners Assn. of New York, and the committee on planning, headed by Loew's exec, Oscar A. Doob.

(Continued on page 24)

## COMPO Is the Name

Washington, Dec. 13.

The all-industry public relations organization, it was decided at the sessions here this week, will be known as COMPO—the Conference of Motion Picture Organizations.

There were suggestions that it be labeled the Motion Picture Industry Council and the Motion Picture Institute, but both were voted down. Hollywood p.r. organization is known as the Motion Picture Industry Council and the new group didn't want to detract from that, while Motion Picture Institute was felt to be too formal and formidable a title.

## Industry P.R. Hits at 20% Tax As Its 1st Chore

Washington, Dec. 13.

The Conference of Motion Picture Industry Organizations, set up here today (Tuesday) to handle industry public relations, lost no time in getting down to cases on its first big chore—an attack on the 20% Federal admissions tax. Immediately following the windup of the general conference, the tax committee, headed by Abram F. Myers, repping Allied States Exhibitors Assn., went to work on a program.

Under consideration was a plan for trailers to state the industry's case in every theatre and for grass roots contact with legislators to impress on them the importance of the tax reduction.

Major point which it was decided to make clear to both patrons and Congressmen is that the industry plans to give any tax saving back to the theatregoer. Industry expects to profit only in that it is

(Continued on page 6)

## Rank Eyes TV, 16m As New \$2,000,000 Reissue Potential

J. Arthur Rank's forces in the U. S. are intensifying a search for added revenues for the embattled film empire in its current fiscal struggle. Toppers in the Rank organization are now prospecting in the 16m. television and reissue field to see if the big backlog of Rank's British films can be turned into ready cash by sale or license in that area.

Feelers have been sent out by the Rank group seeking a substantial price for the sale of a package of top pix to be used for television, 16m and reissue purposes. Reportedly, Rank would like to snare something in the neighborhood of \$2,000,000 if he can find the right bidder. Franchise to the pix would extend throughout the Western Hemisphere.

Included in the package would be some of Rank's biggest grossers, including "Henry V," "Brief Encounter," "Black Narcissus," "Seventh Veil," "Great Expectations," "Odd Man Out" and "Caesar and Cleopatra." In a number of instances, distribas such as Universal and United Artists hold the theatrical rights which would have to be cleared before a deal could be inked.

## Aver Drive-Ins Up Indoors

Drive-in theatres, rather than taking patronage from standard houses, have in some cases increased it. That is the surprising conclusion drawn by some exhib organizations from year-end studies of reports by their members on the effect of brick-and-mortar houses of the deluge of osoners opened during the past 12 months.

In one case reported in Northern California, biz in a standard theatre was off about \$1,000 a month from the same period in 1948—until a drive-in was erected in the town. In a short time, it is said, the exhib had picked up about half of his \$1,000 decrease as a result

(Continued on page 20)

## Metro Clamps Down On Italian Pic, Sez It's 'Postman' Infringement

Metro has put its foot decidedly down against distribution in the U. S. of an Italian-made pic which it alleges is a version of "The Postman Always Rings Twice." Company claims it is an infringement of its 1946 filmization of the James M. Cain novel. Attorneys are still in a hassle, however, and poss-

(Continued on page 6)

## Rathvon, MacMillen Induce Detroit, Philly Banks to Back Films

As the result of a long proul for new film-financing sources by N. Peter Rathvon, former RKO pres who heads Motion Picture Capital Corp., and William MacMillen, exec vespee of Eagle Lion, two new banks have been drawn into backing indie production. Rathvon and MacMillen have closed with the National Bank of Detroit and Fidelity Philadelphia Trust Co. to put up first money on four Rathvon-sponsored pix which EL will distribute in the coming year.

Success of the duo in winning the banks to enter the film business is regarded as particularly significant since neither has previously done any financing in the industry. It is believed to have at least put into partial reverse the banks' chilly attitude towards production, which in turn has cut the tap on indie volume film-making.

Two banking outfits have agreed

(Continued on page 6)

## Johnston Tosses Corn Around at Farm Parley

Chicago, Dec. 13.

Eric Johnston did a drumbeating job for the film industry at the American Farm Bureau Federation's annual convention at the Stevens hotel here today (Tues.). The Motion Picture Assn. of America prey in addressing the conclave noted that film and agricultural production have "a lot in common." He went on to state, "we too are an export industry, proportionately perhaps the largest in the country. More than a third of our business is done abroad. The wheat you grow, the pictures we produce, are universal products, acceptable and welcome everywhere."

Johnston also spoke about the importance films play in spreading democracy and in evoking new ambitions, new incentives and new wants in foreign countries.

## Film Pay Up

Sacramento, Dec. 13.

Motion picture wage earners collected an average weekly take of \$100.21 during October, in comparison with \$93.23 in September and \$98.67 in October, 1948, according to the California Labor Statistics Bulletin.

Film employees put in an average of 41.3 hours per week at \$2.426 an hour.

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INDEX	
Bills	34
Chatter	62
Film Reviews	8
House Reviews	55
Inside Legit	56
Inside Pictures	20
Inside Radio	38
International	16
Legitimate	56
Literati	61
Music	42
New Arts	54
Night Club Reviews	52
Obituaries	63
Pictures	3
Radio	28
Radio Reviews	36
Records	42
Frank Scully	61
Television	33
Television Reviews	34
Vaudeville	51

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\$1 a Year—\$5 Foreign

# Govt. Wary of Theatres-Prod. Split In 'Brother Deal' for WB, Skouras

Washington, Dec. 13.

The 20th-Fox proposal for a consent decree, submitted to the Justice Department's anti-trust division last Thursday (9), is generally regarded here as something for trading purposes. While terms in the proposal have not been made public, it is understood that they merely form a working springboard for opening real negotiations.

Meantime, there is no indication that the Justice Department would permit a "brother" deal for 20th, after mixing one for Warners. While the situation is different in the two companies, the anti-trust division is understood to fear any kind of arrangement which would leave one brother managing studios and the other handling the theatres.

The Warner Bros. have complete ownership control of their theatres, so there never was any question in the mind of the Justice Department that the theatres or the studio must be unloaded by the Warners. The decree now very close to completion, would have the brothers unload their theatre interests, it is understood.

However, there is a big difference in the case of 20th. The Skouras brothers do not have actual stock control of the parent company and of National Theatres (20th). They are relatively small stockholders and exercise managerial control. Hence, lawyers for Spyros and Charles Skouras have contended that the brothers should be allowed to split the interests, one heading the studio and the other the theatre chain.

In the eyes of the anti-trust division, control does not require ownership of 51% of the stock. For example, Howard Hughes is being compelled to divest the RKO theatres although his stock is only 24%.

(Continued on page 35)

## Col., Rep. Active In Oct.-Nov. Transactions; Harry Cohn's Giveaway

Washington, Dec. 13.

Only in the stocks of Columbia and Republic were there considerable amounts of insider transactions during the month from Oct. 11 to Nov. 10, according to figures released Sunday (11) by the Securities and Exchange Commission.

Harry Cohn gave away 1,400 shares of Columbia no par common. He still owns 148,722 shares of the common, plus another 400 shares of the company's preferred stock. Joseph A. McConville purchased 100 shares of common, increasing his bundle to 800 shares. He also acknowledged belatedly a purchase of 100 shares last September.

Joseph E. McMahon of Republic, reported picking up 20 more shares of the studio's \$1 cumulative preferred for a trust fund, making 250 shares in the trust. He also owns 100 shares of the 50-cent par common. Walter L. Titus, Jr., of Republic, added 400 shares of the common stock to a trust fund which now has 1,740 shares. In another trust, Tonrud, Inc., he has 106,635 shares. Titus also has 100 shares of the \$1 preferred and Tonrud, Inc., owns 12,200 of the preferred. Mrs. Titus has 260 shares of the common in her name. Douglas T. Yates reported that he had purchased 100 shares of common.

(Continued on page 24)

## Oct. Divvy Down As Compared to 1948

Washington, Dec. 13.

Film industry dividends in October were slightly behind those of October 1948, further widening the gap between this year and last year's stockholder bonanza.

U. S. Commerce Department figures disclose that motion picture industry dividends for the first 10 months of 1949 totaled \$33,308,000. Last year, the same period yielded \$46,733,000 to the stockholders. For the month of October the meien amounted to \$2,328,000, compared to the previous year's \$2,563,000 for October.

Commerce Department reminds that these publicly reported dividends amount to about 60 or 65% of all dividends paid out in any industry.

## Warner Admits Deal

Hollywood, Dec. 13.

Harry Warner said yesterday (Mon.) that Warner Bros. and the Government are close to a consent decree. "I suppose we'll be getting together on a deal pretty soon," he declared in answer to queries on reports from Washington that the deal is settled except for details.

Warner attorneys have been working on the settlement in Washington for a number of weeks.

## Slash to Balaban Stirs Talk Other Execs to Be Cut

Agreement by Barney Balaban, Paramount prez., to take a \$1,000 weekly cut in pay for the first three years in the life of the new production-distribution company is stirring trade speculation over the possibility of slashes in other top-echelon pay envelopes at Par.

While Par's proxy reached the agreement as part of the settlement of minority stockholder actions against himself, the company and its directors, it is believed that he was ready to take the cut voluntarily to help keep down the overhead during the critical early period.

Balaban will be paid \$100,000 yearly. Other lesser officers would be receiving as much or more. Since new employment parts must be worked out with the birth of the divorced picture company, downward revisions may be in order.

Stockholder suits attacked \$2,000,000 stock conversions granted Balaban in 1944. Settlement, subject to N. Y. Federal district court hearing Dec. 21, also provides that Balaban will be bound, upon call of the board of directors, to stay with the outfit until Dec. 31, 1952. He must exercise his option to convert \$1,000,000 of the options by Dec. 28 of this year. Remaining \$1,000,000 can be held without calling an option until Dec. 28, 1951, original expiration date.

Balaban had loaned the company \$2,000,000 in 1944 and received both notes and the right to convert the loan into common stock at \$12.50 per share. He, in turn, pledged the notes to a Chicago bank to get the \$2,000,000. While settlement was reached, directors stressed contention that the transaction was proper, stating that the compromise is intended to free the new company of expensive litigation.

## Casanave Sets Distrib For 3 European Films

Charles A. Casanave, partner in Motion Pictures Sales Corp., who returned from Europe over the weekend, stated he had inked a deal for worldwide distribution by MPSC of three pictures to be made abroad by Albert Salvatore. Latter is an American-born Italian who is setting up production in Europe. He is said to have financing.

Initial pic, Casanave said, will be made in Egypt, starting in January. It will be a desert-sheik yarn with Rossano Brazzi, Alan Curtis, Eduardo Cienfuegos and George Coulouris. Second will be based on modern-day operation of the Mafia, Sicilian blackhand society. It will use same cast as the first pic. Third pic is as yet unused.

While abroad, Casanave also wound up the deal by which MPSC will handle U. S. distribution of "Volcano," Anna Magnani starrer directed by William Dieterle.

## Fontaine's Par Deal

Hollywood, Dec. 13.

Joan Fontaine has been signed by Paramount on a three-picture deal, with first tentatively to be "Mr. and Mrs. Anonymous," a George Stevens production. She'll make one a year.

## Schnoz's Ul Loanout

Hollywood, Dec. 13.

Jimmy Durante will shift to Ul on a loanout deal from Metro as a co-star with Donald O'Connor in "The Milkman."

Film, slated to start late in January, will be Ted Richmond's first production under his new contract with Ul.

## British Bd. of Trade Probes 'Non-Payoff' On U. S.-Anglo Film

London, Dec. 13.

Financing of "Give Us This Day," film version of Pietro di Donato's novel, "Christ in Concrete," is about to be subjected to an official inquiry. Government's Film Finance Corp., which has guaranteed a £132,000 (\$370,000) loan for production of the film, has requested the investigation by the Board of Trade.

Under scrutiny will be Plantaganet Films, which was set up by Nat Bronsten as the British producing financing agency for the pic. Bronsten's co-producer was an American, Rod Geiger. Among matters into which the inquiry will extend are charges that some of the cast and crew were not paid off.

Scheduled to be called for questioning will be Bronsten, Alfred Kerstein, a director of Plantaganet, and the Duke of Leeds, who guaranteed the completion bond. Geiger is in New York.

FFC's latest loans include advances on three pics to be made by John Woolf's new outfit, Romulus Films, and five other independents. Producer Michael Balcon has joined the corporation as an honorary adviser.

## Geiger's Explanation

Geiger, in New York, said that the investigation grows out of the fact that the film went £20,000 (\$56,000) over budget. This put the burden on the Duke of Leeds, who guaranteed completion. Geiger said that as a result of this, the Duke's solicitors wanted to reshuffle the position of the creditors in the payoff line. He's now holding up the £20,000 overpayment.

Specifically, the Duke wanted Geiger to give up his first position on income from the western hemisphere. Geiger refused to do this and has put Eagle Lion, western hemisphere distrib, and J. Arthur Rank's General Film Distributors, which is handling the film in the

(Continued on page 61)

## SEE SCHWALBERG AS NEW PAR GROUP HEAD

Paramount Pictures Corp., newly-labeled production-distribution unit, which comes into being Jan. 1, will have a completely departmentalized setup, including a number of newly-formed subsidiary companies.

Instead of the parent company directly owning the sales organization, subunit outfit is being created which will probably be headed by Alfred W. Schwalberg, present distribution veepee. Television activities will be included in a company of which Paul Haliborn, Par veepee, is expected to act as prez while George Weltner will serve as proxy for Paramount International.

Final approval of the new setup is slated to be pushed through this week. New board for the production-distribution parent will meet during the week for the first time.

**Sir Henry French**  
Director General of the British  
Film Producers Association  
(Counterpart of the Eric Johnston  
Office here)  
details why  
**British Film  
Production Faces  
Difficulties**  
an interesting editorial feature in  
the upcoming  
44th Anniversary Number  
of  
**VARIETY**  
Due Soon

## Par's Theatre Boxscore

Pushing its negotiations to end theatre partnerships at a fast clip, Paramount to date has dissolved joint holdings in 447 theatres since the Mullin & Pinanski chain was divvied late in '48. Of the 318 theatres acquired, Par must still dispose of 91 to conform with its consent decree.

Total of 170 have already landed in the hands of divorced partners. In the course of dickering, Par has paid out in cash or notes the sum of \$11,200,000 while receiving \$4,013,000 from other parties, leaving a net total of \$7,187,000 spent by the company. Following is a boxscore of the deals made to date.

Circuit	Theatres Acq'd	Theatres Surrend'd	Am't. Paid	Am't. Rec'd
Wilby-Kinney	101	None	\$7,700,000	
Birmingham Op. Co.	47	3		
Paramount-Richards	80	None	\$3,500,000	
Comerford	13	57		\$2,315,000
Hunter Perry	3	12		
Maleo	9	41		\$1,700,000
Pinanski-Mullin	56	44		
Miscellaneous	9	13		

## Par's 1st 39 Weeks Show \$7,501,000 From Theatres, \$2,370,000 on Distrib

Lack of 'Family Series'

If exhibs have their way studio will soon be turning out more "family series" pics, such as Metro's "Andy Hardy" and Columbia's "Blondie." Plea for a hypoing of this type product was made at district or New York last week by Rotus Harvey, prez of the Pacific Coast Conference of Independent Theatre Owners, at the request of his members.

Organization opined "that at the present time there is no series of family pictures that, generally speaking, mean a great deal at the boxoffice." It asked that producers and distributors "keep in mind the family trade and do everything in their power to make more pictures suitable for it."

While it is anybody's guess which way the Paramount stockholders will go in making a choice between production-distribution and theatre stock, report aired last week of the separate earnings of the company's two wings is viewed by industryites as demonstrating that distribution has rallied but still has a long road ahead before coping an even break on pie earnings. In the case of Par theatre revenues for the first 39 weeks of '49 totalled \$7,501,000 posed against \$2,370,000 garnered by production-distrib branch.

Distribution's comparatively weak standing is heightened by the fact that included in the \$2,370,000 are substantial earnings derived from Par's overseas operations and its big Canadian theatre chain "Famous Players-Canadian" and other houses abroad. With those sums deducted, it is believed that distribution showed only a fractional net take.

Adding weight to the conviction is the growing gap between New York stock exchange prices quoted for the picture company stock as against the new United Paramount circuit shares. New Paramount pictures unit is priced at 18% on the exchange against 25% for the circuit. Stocks first hit the exchange on a when-and-if basis some six months ago with less than one point separating them.

Fact that the theatre group is obviously the bigger earner does

(Continued on page 25)

## Govt. Setback As 8 Ex-Aides Buy Griffith Houses

Washington, Dec. 13.

Justice Department plans for breaking up the big Griffith Theatre Circuit in the southwest apparently have suffered a setback with the surprise announcement that eight former employees of the chain purchased 130 of its theatres.

The anti-trust division was given no advance notice of the sale. As late as yesterday afternoon (12) the Justice Department learned of the deal only indirectly, through the press, and was still awaiting official word.

Anti-trust division is currently rushing to completion a brief in the Griffith case which must be filed with the Federal court in Oklahoma City by Dec. 16. Question now is whether this may not be completely outmoded.

Two years ago the Supreme Court found the Griffith Circuit in violation of the Sherman Act. Idea since then has been to work out a plan for divestiture and fair trade practices.

## N. Y. to L. A.

- Janet Blair
- Catherine Craig
- Ken Englund
- Ava Gardner
- Mario Giannini
- Diana Lynn
- Harold Mirisch
- Robert Preston
- Elmer C. Rhoden
- Frank P. Ricketson
- Charles P. Skouras
- Leo Spitz
- Harry Tobias

## N. Y. to Europe

- Carl Ballantine
- Mr. & Mrs. Irving Berlin
- John Davis
- Joseph H. Hummel
- Abbot Lutz
- Graetrex Newman
- Laurence Olivier
- David L. Webster

## Europe to N. Y.

- Charles Casanave
- C. J. Latta

## 20th as a 'Potential' Increases in Value Thru Divorcement

Impending divorcement for 20th-Fox, instead of decreasing the company's earning potential, should make its common stock even more of an "interesting long-term potential" than it now is. That is the conclusion of Paine, Webber, Jackson & Curtis, New York investment brokers, in a prospectus on 20th issued last week to its customers, which was based on a summary of the company's current position as compiled by the brokers' research department.

According to the survey, the ultimate plan of divorcement for 20th will probably be free of complicated technicalities, which should mean that "full play can be

(Continued on page 26)

## L. A. to N. Y.

- Irving Atkins
- Greg Bauter
- A. Pam Blumenthal
- Solen Burry
- Janis Carter
- Philip Cochran
- Sherrill Corwin
- Vie Damone
- Sam Dembow, Jr.
- Howard Dietz
- William J. German
- Augustus Goetz
- Ruth Goetz
- Lou Gray
- John Guedel
- Joseph H. Hazen
- Celeste Holm
- John Joseph
- Art Linkletter
- Muriel Maddox
- Ed Peskey
- Mickey Rooney
- Gloria Swanson
- Kippee Valez

# DIVORCEMENT UPS BIG 5 DISTRIB

## Shift of Chain Ownership Under The Decree Most Notable in Dixie

In the fast-changing balance of theatre ownership throughout the country, the shifting scene of the south is currently holding the industry's attention. Both in and outside of the anti-trust suit's bounds, the Dixieland theatres are switching hands in greater numbers and rapidly than in any other sector of the U. S. Ordinarily the most stable territory in the country so far as circuit holdings are concerned, the south's new look will be the most varied of all when the current year ends.

Three developments in the past week are speeding the change. Paramount closed its long-dickered deal with Robert M. Wilby and H. F. Kinney whereby the new United Paramount chain are acquiring the duo's interest in 101 houses. Eight former employees of the Griffith chain bought up 130 houses in Oklahoma and Texas. The R. J. Reynolds family coin (Camels) will shortly be thrown behind erection of a new circuit in Florida.

Added to these current events, United Paramount takes over 80 houses of the Paramount-Richards chain in Louisiana and Mississippi, Jan. 1, for incorporation in its giant net. Breakup of Par's partnership with M. A. Lightman in Tennessee, Kentucky and Arkansas has already been effected changing the entire theatre aspect of the dominant interests in those three states. In Virginia, Hunter Perry

(Continued on page 55)

## Geo. Schaefer Warns Vs. Yank Prod. Abroad; Lists Methods to De-Ice Coin

Returning from a six-week o.o. of the European film market, George J. Schaefer, Screen Plays eastern sales rep. will urge prez Stanley Kramer to stay out of Europe in any future production activities. Schaefer, who leaves for the Coast Dec. 28, said that production in Europe for U. S. filmmakers was impractical and uneconomical. Kramer had been planning on turning out at least one pic abroad.

Schaefer, who explored selling possibilities for SP's "Home of the Brave" while overseas, said inefficient labor in foreign studios overbalances the cheaper wage scales by resulting in longer shooting schedules. Films should be made abroad only when authentic backgrounds are needed or frozen funds have to be used. In the latter case, however, Schaefer recommended that U. S. producers collaborate with local companies which would be willing to put up a substantial part of the coin, with supervision by American interests.

The former proxy of United Artists and RKO said other methods of thawing out frozen coin are also feasible with the cooperation of the Economic Cooperation Administration and the U. S. Government. He pointed out that U. S. embassies in the various countries could be paid out of the frozen funds and dollars made available to the American companies. Further exploration of the problem, Schaefer said, would bring about relief of the situation.

Schaefer warned of the likelihood of a flooding of the European territory with U. S. films with the elimination of the Motion Picture Export Assn. While currently a sellers' market, the Continent would then turn into a buyers' market with resulting damage to distrib profits. Schaefer advised the setup of a modified MPEA to create better marketing and lower costs for the individual distrib company.

## Feldman, Douglas Team

Hollywood, Dec. 13. Charles Feldman and Kirk Douglas have formed an indie company to produce "My Shadow." Douglas plays a dual role in the picture.

### Martin Field

has a humorous piece on who happens when

### "The Scribe Goes West"

...

editorial feature in the in the forthcoming

44th Anniversary Number

of

VARIETY

## \$2,000,000 Price By Chaplin on His 50% UA Interest

Hollywood, Dec. 13.

Those recurring reports that United Artists is on the block—not heard in these parts for a suspiciously long time now—were prevalent again this week. Latest is that Charles Chaplin has indicated a willingness to accept \$2,000,000 for his 50% interest in the company. Apparently all that he needs is a buyer.

Mary Pickford, his co-owner, is understood willing to see Chaplin sell. She wants to stay in, but she is willing to subordinate her interests to those of the holder of the other shares if the latter is an active owner-manager.

Miss Pickford, according to the reports, would remain out of the management so long as she was convinced the operation was sound. This is a new angle, since her unwillingness to take a back seat be-

(Continued on page 24)

## COLUMBIA, RANK SEEN IN PRODUCTION TIEUP

London, Dec. 13.

When the Johnson-Wilson monetary agreement of 1948 is revised, American film companies are hoping that the new pact will provide them with wide spending powers in order to dispose of their frozen assets by means of compensating investments, as exist in other countries. This indication as to how the U. S. picture firms stand, insofar as the new remittance deal is concerned, was expressed here by Joseph A. McConville, president of Columbia Pictures International Corp.

In London for the closing stage of a world tour, McConville stated that Columbia and the J. Arthur Rank Organization are considering a joint production plan calling for a series of pictures to be made here. Columbia has already submitted scripts to the Rank outfit and the latter is weighing them. The Columbia foreign chief, who planned to Paris today (Tues.), is slated to return to New York Dec. 21.

## Bridgeport Mgrs. Rap Muny Aud Competish

Bridgeport, Dec. 13.

Operation of Klein Memorial, city's tax-exempt auditorium, for films was attacked last week by local theatre managers representing both chain and indie houses.

Cartoon shows and reissues, skeddled weekends at Klein, have been hurting, said beefing managers, pointing to \$4,000,000 valuation of their tax-paying properties.

Library board, which runs the auditorium, shelved action until next meeting.

## SEEK TO MAKE UP FOR EXHIB LOSS

With divorcement predicted for all the majors some time next year, exhibitors can look forward to a sharp stepup in releases of top-budgeted pictures on the part of all the Big Five. Industry analysts, predicting this, see two main reasons for it: increasing competition among distributors for bookings to offset the loss of assured revenue that has come heretofore from their own theatres, and an attempt to cut down the fixed studio overhead per picture and thereby compensate again for the loss of fixed revenue.

While almost all the majors' sales chiefs have indicated divorcement would evoke such a boost in the number of releases, 20th-Fox sales veepee Andy W. Smith, Jr., confirmed it last week. In addition to increased competition, resulting from divorcement, he noted also that during the last two years even the best pictures have had shorter runs in key-city playdates. As a result, Smith said, 20th feels it can handle successfully more "A" pictures and so plans to release in 1950 more than the 24 distributed in 1949. While he did not disclose how many more were to be released, he pointed out that the 20th-Fox studios have been laying in a stockpile of story properties to make possible an upping of production and a consequent stepup in releases.

Factor of competition resulting (Continued on page 6)

## Eastern Pa. Allied Nixes B.O. Price Cut

Philadelphia, Dec. 13.

Allied of Eastern Pennsylvania decided today (Tues.) against a proposed cut in boxoffice admission prices. While no specific motion was passed to that effect at a regular membership meeting, the consensus among exhibitors present was that such a move is impossible at this time because of the high costs of theatre operation.

Also entering into the discussion was optimism that the Federal govt. might soon repeal the 20% admission tax which would in itself trim the b.o. scales. Meeting, presided over by prez Sidney Samuelson, also devoted considerable time to a discussion of current product, with most exhibs present complaining that promises from the distributors of good pictures had failed to materialize.

## National Boxoffice Survey

Biz Still in Doldrums—'Pinky' Continues in First Place; 'Battleground' Strong 2d; 'Rib' Third

Business in representative key cities is dragging bottom in current session, with intensified Xmas shopping spree blamed. Even a batch of new product, much of it having dubious draw, is not getting far while an oversupply of holdovers also will cut in since failing to hold up. There are probably more different films playing in keys covered by VARIETY than at any time since the summer dog days.

"Pinky" (20th) again is leading the pack with "Battleground" (M-G) making next strongest showing. Third place goes to "Adam's Rib" (M-G), while fourth is taken by "Leave Them Laughing" (WB), same spot it held last week. "Jolson Sings Again" (Col) is moving up into fifth spot.

"Forever Woman" (M-G) is winning sixth money, with "Bagdad" (U), seventh. "Intruder in Dust" (M-G) is in eighth spot with "Beyond Forest" (WB) and "Big Wheel" (UA) finishing ninth and 10th, respectively. Runner-up pic, few of them with strong weeks, are "Fallen Idol" (SRO), "Free for All" (U), "Tell to Judge" (Col), "Red Light" (UA) and "Bride for Sale" (RKO).

Two brightest new entries, "On the Town" (M-G) and "Prince of Foxes" (20th), both are playing in

## Blumberg-Rank Forces Consolidate Their Gains in Universal's Mgt. By Forcing Major Executive Reshuffle

Gael Sullivan  
(TOA Executive Director)

cautions

Be Careful—Your  
Semantics Are  
Showing!

...

one of the many editorial features  
in the upcoming

44th Anniversary Number

of

VARIETY

Due Soon

## New Corp. Would Be Set by RKO To Handle Theatres

RKO has abandoned all negotiations for the breakup of its remaining partnership holdings in several hundred theatres. With all efforts to date having ended in either a stalemate or litigation, company management has decided to shelve the dickering in favor of an all-inclusive plan to dispose of the theatres. Creation of a special new corporation to which the holdings would be transferred is now in the blueprint stage.

Under the plan being mulled by Ned Depinet, RKO prez, the company's thousands of stockholders may be given pro rata shares in the new holding unit. Chief objection to the scheme as it is presently mapped is the tremendous clerical work involved in distributing the stock. However, the advantages of the transfer in block of the holdings are said to outweigh the clerical chores.

Company sees no further advantage in attempting to reach an amicable agreement with its pards on holdings in Skouras theatres.

(Continued on page 6)

Forces closely allied to Nate J. Blumberg, Universal's prez, and J. Arthur Rank, U's largest stockholder, consolidated their ascendancy in management of the company this week by shoving through a major reshuffling of top-echelon execs. Action by U's board brought about the resignation of Charles D. Prutzman, veepee and general counsel, and Samuel Machnovitch, treasurer. Both execs had been closely associated with J. Cheever Cowdin, board chairman, who announced his exit several weeks ago.

Leon Goldberg, former veepee of RKO, will be brought in as a new treasurer, veepee and board member. Goldberg served under Blumberg as RKO circuit treasurer when the latter ran that chain some years ago. Goldberg will handle all financial matters for the company. He thereby substitutes on that score for Cowdin, who previously fronted for U in its dealings with the banks.

Sitting in at the board meeting which took the consolidation steps was G. I. Woodham-Smith, Rank-designated director, who serves in that category along with Rank himself, and Robert Benjamin, head of the U. S. organization. It is believed that John Davis, Rank's chief aide, also participated. Davis returned to England yesterday (Tues.) after a U. S. and Canadian visit. Woodham-Smith sails Saturday (17).

At least one more change in the setup is expected. Reportedly, (Continued on page 20)

## Devaluation Nips M-G Gross Rentals 10-15% Sez Foreign Chief Loew

Indicating that devaluation has not proven as serious to the film industry abroad as fears expressed by industryites when the axe fell some months ago, Arthur M. Loew, Metro's foreign dept. chief, said this week that gross film rentals on his company's books will probably be reduced 10%-15% for the current year because of the action by overseas governments.

As against gross film rentals, Loew reveals that actual dollar receipts will be affected to a lesser degree. Frozen foreign income (the residue of local coin left in various countries for 1949) will be reduced considerably because of devaluation, Loew added. Change in dollar rate has had no noticeable effect on overseas income as reflected in local currency. Nor has it led to any further tangible evidence of a stabilization or boost in remittances.

Loew's negative response on remittances would indicate that devaluation has turned out disappointingly so far as dollar shipments are concerned. Number of top execs expressed the hopeful belief when devaluation was mandated that it would serve to stabilize for-

(Continued on page 24)

## 28 COLUMBUS HOUSES TO CLOSE PRE-XMAS WK.

Columbus, O., Dec. 13.

Twenty-eight Columbus neighborhood theatres are closing from Dec. 19 to 24 inclusive because "there's no business that week," says P. J. Wood, secretary of the Independent Theatreowners of Ohio. He explained that the five-day closing is an experiment here and has "never been tried before."

J. Real Neth is the only operator keeping his complete chain going. All four downtown first-runs (RKO and Loew's) will stay open, as will the three downtown second-runs.

Closing of the 28 houses represents more than half the 51 theatres operating here.

(Complete Boxoffice Reports on Page 12-13.)

## 16m Religioso Pix Lose That Non-Pro Rep With \$1,000,000 Annual Take

Religious films, in 16m, are proving a profitable venture for both producers and distributors. Over 300 local film libraries are taking in more than \$1,000,000 in annual rentals from their stock of church pix, according to the Rev. William L. Rogers, exec director of the Religious Film Assn. Only 70 of the libraries are under church auspices, while the remainder are strictly commercial outfits.

Approximate cost of these films was tabbed by Rogers as being around \$2,000 for every minute of screen time. "Beyond Our Own" and "My Name Is Han," the first two pictures made by the Protestant Film Commission, have gotten back their original investment and are now making a profit for the producing outfit. Over 600 prints of the former film have been sold since its production in 1947. "Prejudice," a 58-minute feature, which received some theatrical distribution, has not yet begun to pay off, according to Rogers. Pictures also serve as a medium of employment for professional actors, both in New York and on the Coast.

One of the more costly films, "I Am With You," was made under the auspices of the Church of Sweden for approximately \$250,000, before the dubbing of English dialog. It premiered at the Normandie theatre, N. Y., last February. "Kenji Comes Home" is the latest PFC production. So far this year there were 31 religious pix produced at a cost running over \$1,000,000.

About 25,000-30,000 churches now rent these films, as against an approximate 3,000 or 4,000 in 1942.

### ITALY-MADE 'RAPTURE' IN UA DISTRIB DEAL

United Artists continued to add to its already generous supply of product for next year by coming to an agreement last week for distribution of "Rapture," Film, in English, was shot in Rome last year by Goldridge, Inc., unit consisting of New York real estate heir Robert Goelet, Jr.; Gillette Rorer, son David Peilham, and John Sheperd.

UA is getting its top distribution fee, 35%, for handling the film in the U. S. and Canada, and 50% for England and the rest of the world. Prints, advertising and all other expenses are the producers'. Distrib has been gradually pushing up its charges from the 25% that generally prevailed up to a few years ago. Most contracts now run from 27 1/2% to 32 1/2%, with very few at the 35% figure.

Film was financed by young Goelet's father in dollars. Budget ran about \$325,000. Pic features Glenn Langan, Lorraine Miller and Swedish star Ely Albin. Producers will be represented on sales, it is expected, by David E. (Skip) Wesner. Pic will probably be released in May.

Goelet, Jr., who recently returned from Europe with his bride, film player Lynn Merrick, will head for the Coast at the end of this month. He'll explore the possibilities of entering indie production there or of making a deal for further production in Italy.

### Eden Hits British Govt. On Film Industry Stand

London, Dec. 13. Anthony Eden, Deputy Opposition Leader in the House of Commons, as honor guest at a banquet held here tonight (Tues.) by the Cinematograph Exhibitors Assn., criticized government policy toward the film industry, claiming that its stand is neither coherent nor consistent. "I am unable to indicate the Conservative policy prior to the Commons' debate," he said, "but abrupt changes by the government must make life difficult for producers."

Declaring few industries are more seriously affected by taxation, Eden expressed interest in a comparison between the cinema and vaude tax which must be carefully weighed before a consistent policy is determined. London CEA chairman Sir Sidney Clift said that both the tax and the quota are the worst forms of strangulation that any industry could suffer.

### Peace Unto All Men

Los Angeles, Dec. 13. Yuletide season, customarily devoted to peaceful pursuits, is breaking out with a flock of war pictures on screens in this area.

Metro leads the warlike parade with "Battleground," accompanied by Republic's "To the Sands of Iwo Jima" and 20th-Fox's "Twelve O'Clock High," all in the first-run division. "Home of the Brave" is re-running in the Four Music Halls, and dozens of indie houses are reissuing "Submarine Patrol" and "Carrier X."

### 47.2c Average Price Paid by Filmgoers In Oct.-Nov., Upward Trend

Reflecting a reversal in the downward trend of ticket prices for the past year, the average ticket purchased by filmgoers during October and November cost 47.2c, including taxes, a 2c rise over the previous quarter. These figures, compiled by Audience Research, Inc., are an average of what patrons paid in the given period and do not solely represent changes in actual admission tabs.

Major significance of the rising average lies in its indication that film attendance may be shifting to higher-priced theatres. The hike would also be accounted for by increased attendance at evening showings rather than matinees, as well as a boost in patronage of first-run theatres as against subsequent runs. A factor operating in the October-November period was the hiked admission scales set up during the national release of Columbia's "The Jolson Story."

While slightly lower than the average price paid during the same months in 1948, the 47.2 figure is a marked increase from the three-year low point of 45c set in July of this year. The 1948 average purchased ticket price, with only December remaining, seems likely to remain at the 47.2 level, or the same as the first 11 months in 1948. It will be the first year since the war that the price of tickets bought has not increased on the average.

ARI obtains these averages by a national poll of adult filmgoers, including their payments for tickets bought at all performances and at all types of theatres. The prices include federal, state and local taxes.

### See Bogart Co., Col. In New Deal This Wk.

Hollywood, Dec. 13. Deal for Santana Productions to make two more pictures for Columbia release is on the fire and may be signed late this week. Robert Lord and Humphrey Bogart, Santana heads, and their attorneys have been meeting with Col prey Harry Cohn and his legal eagles for several weeks on the new contract.

Deal calls for Bogart to appear in one of the pair. Santana has just finished its fourth pic for Columbia. "In a Lonely Place," which is the last one on its original deal.

### Kay Campbell

gives her views on

### Cheesecake Cauldrons

detailing the Bior influence on those U.S. films, not to mention the horror's chaos.

one of the many byline features in the upcoming

44th Anniversary Number of

VARIETY

### Rathvon-MacMillen

Continued from page 3

to back "The Sundowners," "Rupert," "Destination Moon" and "Beloved." Two of the films are already completed; two are being lensed. In effect, EL had previously posted its own coin out of its \$1,200,000 production fund for the quartet. By drawing in the banks, EL has been able to lay off its own loan on the pix and preserve the fund intact for further indie financing.

With negotiations successfully closed, Rathvon heads for the Coast today (Wed.) after several weeks' stay in the east. He is currently dickering for backing from the banks on four more films, two of which go before the cameras in January. In all, Rathvon said, he plans to promote eight pix in the coming year.

Interest of the two new banks is said to have been stimulated by a more realistic approach towards production, resulting in a considerable slash in "unnecessary" expense outlay. Rathvon has also formulated a new plan which he is currently broaching to the banks which would cut their risk through the extension of greater security.

By parlaying its \$1,200,000 fund, EL has built up its total releases of top pix in the first half-year of 1950 to "five certain A's and five possible A's," according to MacMillen. EL topper hopes to be able to duplicate the same output for the second six months of the year.

To the high-bracketed films are added 30-40 B's, westerns and British imports which are not deemed available for general release. Other British pix, such as "The Red Shoes," will be aimed for 'A' release.

While Rank has cut his production schedule to the bone-for the next six months, EL has enough of a backlog on the imports to carry it for two years, its execs estimate. Currently on the company's shelves are 22 Rank films not released to date. It is figured that these films will carry through the next 24 months. Rank is thereby given three years to make enough product for EL to handle during the third year.

### Italian 'Postman'

Continued from page 3

bility is seen that a deal may be worked out.

Italian pic, labeled "Obsession," was produced in 1939 by G. Musso and directed by Luchino Visconti. American rights were obtained in 1947 by International Counseling Co., of which Germaine Gosler and David Peilham are topers. They have given an option for distribution to Joseph Burstyn, but he has been delayed in releasing the pic because of Metro's objections.

"Obsession" has played throughout the world, except in the U.S. A previous film, based on "Postman," had been made in France in 1937. Metro, however, claims it owns sole rights from Cain.

### Industry P.R.

Continued from page 3

hoped the reduction will hypo attendance.

Hazard immediately recognized and discussed is that local legislatures will jump in, if the Federal rap is reduced, and impose taxes of their own which will wipe out all of the gains.

Myers' group will work on an improvised budget, since COMPO has no source of income as yet. Majors and local exhib organizations, which have been fighting the taxes individually, are expected to come through with the necessary coin for a stepped-up overall fight.

On Myers' committee are Julian Brylawski, Theatre Owners of America; Oscar A. Doob, Metropolitan Motion Picture Theatres Assn.; Jack Bryson, Motion Picture Assn. of America; Morton Sunshine, Independent Theatre Owners Assn.; Rufus Harvey, Pacific Coast Conference of Independent Theatre Owners; Art Arthur, Motion Picture Industry Council; Jay Emanuel, trade press; Carter Barron, Variety Club; and Marvin Faris, Society of Independent Motion Picture Producers.

### A B'klynite Never Forgets

Brooklyn's long memory for a snide reference to its inhabitants is believed by Paramount to be taking its toll on a pic currently making the rounds of flickeries. Par's reissue of "The Scoundrel," which stars Noel Coward, has done smash business in Manhattan art houses and is slated for a re-run at the Avenue Playhouse. In three spots in Brooklyn, however, the Vogue, Astor and Hopkinson theatres, same pic's b.o. performance has been tepid.

Par attributes the bad biz to the Coward crack during the war against "Brooklyn boys crying in Army hospitals," which caused considerable furore at that time.

### Par Newsreel Boosts Accent on Sports Items To Buck Video Appeal

Taking up the challenge of television competition on its strongest ground, the sports field, the Paramount newsreel released a special sports feature recently in place of its regular newsreel issue. Entire reel is devoted to behind-the-scenes clips on baseball players' activities during the present off-season. Issue is one more in a series of magazine-type treatment with which Par is sprinkling its regular reels as an answer to the video threat.

Ultimate conversion of all reels to the three-dimension treatment has been predicted by a number of film execs in the field. Par is using this genre of issue during weeks when the news is dull and unphotogenic.

At the same time, newsreel topers are now discounting the impact of tele after earlier worries that the tele newcast would wipe out their business. Just returned from a swing through the south, Oscar Morgan, short subjects and newsreel sales chief for Paramount, confirms that his dept.'s business is on the upswing.

Morgan declared that southern exhibs are solidly booking the reels and that business compares favorably with non-video years. As for shorts, Paramount averred that the Dixielites are programming the briefs more carefully because "they realize that, while the feature is the most important element of the show, improper selection of shorts can be of definite harm to the entire program. Therefore, they select the shorts that play with the feature as carefully as they do the feature."

Morgan will swing through the Midwest at the end of the month for another checkup on his dept.'s operations.

### Lessing Sets Details On Disney Licenses

Gunther Lessing, v.p. and general counsel of Walt Disney Productions, arrived in New York from the Coast Monday (12) for a week's stay.

He's settling the legal details on the takeover by Disney of the licensing of commercial products, which had been handled for many years by Kay Kamen. Latter was killed in a plane crash about a month ago.

### BROIDY'S SALES CONFAB

Hollywood, Dec. 13.

Maurice Goldstein, general sales manager for Monogram and Allied Artists, is here for conferences with Steve Brody, Mono prez.

### Bennett Cerf

elaborates on

### The Ten Worst Books of the Year

And a Proposed Penalty for the Bards Who Perpetrate Them

on amusing byline feature in the upcoming

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Due Soon

## Shortage of Top Ballyhoos As Pix Need Grows

Distribs are now complaining of a shortage in the supply of expert exploiteers following a decision by a number of companies to take on the tub-thumpers on mass for upcoming product. Wholesale firings several years back were directed particularly at the field forces, which felt the economy axe first. Now the shoe is on the other foot—an intensive hunt is on for seasoned ballyhoos.

Shortage first cropped up several weeks ago, when Paramount hired some 37 fieldmen to plug Cecil B. DeMille's "Samson and Delilah." Eagle Lion, with its product bin now filled, joined the race this week with the announced intention of taking on 25-30 exploiteers. Twentieth-Fox and several other majors have been quietly sopping up available manpower for the past couple of months.

Several hundred exploiteers pink-slipped couple of years back have mainly been absorbed by other industries. With local tub-thumping regarded as strictly slough-off stuff by the pixies during the economy days, little new talent has been trained. Ad-pubbers, however, are now convinced of their error. Homeoffice manipulation of ballyhoo has not held up alone, and the execs believe that field work has no adequate substitution.

### Divorcement Ups

Continued from page 3

from divorce until now has been applied mainly to exhibitors, since divestiture supposedly will give many exhibs who had subsequent-run operations until now a chance to bid for first-run product. Competition, however, is expected to be even stronger among distribs. Twentieth, for example, has had an insured income until now for each of its pictures from over 500 theatres operated by National Theatres, its wholly-owned subsidiary. If divestiture separates those houses from the production-distribution company, the latter will be forced to compete strongly with other distribs for sufficient playdates to make up the loss of that income.

As for the question of studio overhead, it was pointed out, the majors operating their own theatres could always count on a certain revenue for each picture to absorb some of the fixed production costs. If that revenue is to be cut off, it is stressed, they must seek some other way to absorb the costs. While an increase in the number of releases will not mean any decrease in the overall overhead figure, it will trim the overhead expenses per picture. Production-distribution company, consequently, will have a chance for bigger grosses, as well as a heftier profit per picture.

### New RKO Corp.

Continued from page 3

Metropolitan Playhouses and the Trenton-New Brunswick chain. Moreover, efforts to sell other theatres, particularly a group in Cincinnati, via public ads and requests for bids, have failed to develop likely prospects.

Plan to create a new holding company would require the approval of the Federal district court under an order of that bench recently signed. At that time, court permitted the alternatives of turning over the interests to a judicially-named trustee or submitting a plan of operation.

Whether the separate holding unit proposal will conflict with partnership contract provisions is still an open question. Several of the bigger ponds have provision incorporated in their tieups which require either party to offer their interests at book value to a partner before transferring the assets to outside parties. Lumping the joint interests in a company owned by RKO would not spell a transfer under these contracts. Issuance of stock to RKO stockholders may bring on partner litigation.

# PRINT TILT UPS BLITZ BOOKINGS

## Equipment Dealers Under Fire

San Francisco, Dec. 13. Theatre equipment dealers are creating a dangerous threat of over-competition among drive-ins by providing projectors, sound and other gear in return for a stock interest in lieu of cash. That's the claim being made by exhibitors here, who charge that the practice may have the effect of putting many legit owners out of business. According to reports heard here, the equipment men encourage new drive-ins by this method of reducing the builder's cash outlay. However, it is said, the equipment is greatly overvalued. This gives the dealer a safety valve if he has gone into a sufficient number of situations, because if one fails he more than makes up for it by the overcharge he's made to the others. Coast theatremen are so up-in-arms over the practice they have suggested their exhibitors organizations look into the possibility of declaring a boycott against the equipment dealers involved.

## Expect FCC Hearings on Theatre TV In Spring; Must Decide Channel Need

Washington, Dec. 13. With a flock of petitions from producers and exhibitors calling on the FCC to allocate a special category of frequencies for theatre television, it's expected that hearings on the question will begin in early spring. It's understood the agency will act on the petitions by the end of the month, with an order scheduling the proceedings to be issued. It's estimated the sessions will run over a week. Although the hearings will inquire into the technical and economic feasibility of large-screen video and plans of theatres to install the apparatus, there's little doubt the Commission will recognize the need and readiness of the service. Agency's principal concern is whether radio frequencies are essential for relaying the programs.

Commission can be expected to call on the Bell System to testify on its ability to provide common carrier facilities to serve the theatres and charges for the services. The film industry, with the support of exhibitors, contend radio is needed for reasons of efficiency and economy.

Of nearly equal importance is the question of how many frequencies will be required for a nationwide theatre video system. (Continued on page 22)

## 20 PIX FOR PARAMOUNT IN NEXT 8 MONTHS

Hollywood, Dec. 13. New production-distribution policy at Paramount, beginning Jan. 1 under the divorce decree, calls for the filming of 20 pictures during the first eight months of 1950. Meanwhile, the company has a backlog of 15 completed films and four more currently in production. On the eight-month program are "Carrie Ames" and "Detective Story," to be produced by William Wyler; "Roman Holiday," by Frank Capra; "Mr. and Mrs. Anonymous," by George Stevens; "The Big Guy," by Bob Welch; "Famous" and "A Relative Stranger," by Charles Brackett; "Montana Rides," by Mel Epstein; "The Mabel Normand-Mack Bennett Story" and "Jack of Diamonds," by Joseph Siskind; "It's a Fast World," by Robert Fellows; "Union Station," by Jules Schermer; "Jockey's Agent," by Milton Holmes; "Nightmare" and "The Kentucky" by Irving Lerner; "No Escape" and "My Friend Irma Goes West," by Hal Wallis, and pictures still untitled by Paul Jones, Leo McCarey and Billy Wilder.

## Metro's Sked Revamp

Metro has revamped its releasing schedule for the next couple of months, with "Intruder in the Dust," originally earmarked for release this month, pushed back to February. "Ambush" has been moved up to January from February, replacing "Please Believe Me." Releasing date of latter pic will be announced shortly. As a result of the switch, Metro will have six pictures slotted for the theatres for this month and next, three each month.

**Leo Guild**  
details  
**A Day in the Life (?) of a Publicist**  
...  
another bright piece in the  
forthcoming  
**44th Anniversary Number**  
of  
**VARIETY**

## 7½% Deferment Reported on EL 'Treason' Distrib

Eagle Lion's deal last week for release of Freedom Productions' "Guilty of Treason" marked the second time in recent months that a distrib has deferred part of its releasing fee. Highly unusual practice indicates concessions indie distribution outfits are willing to make now to get films which they figure have a good grossing potential.

Neither Edward Golden, who co-produced the pic with Texas oilman Jack Wrather, nor EL would indicate how much of the fee was deferred. Reportedly, however, the fee is 30% with a deferment of 7½%. The previous deferment deal was Film Classics' handling of "Lost Boundaries." It made a 100% deferment until the negative was paid off.

Another unusual angle to the "Treason" deal is that it is for U. S. and the British Empire only. Golden retaining the rights to sell the pic himself in other foreign territories. British Empire distribution by EL is favorable to the producer, since the company's product is handled by J. Arthur Rank in those territories and it is possible to get a higher percentage of dollars through his set-up than through American distribution companies.

Film, which concerns persecution by the Communists of Cardinal Mindszenty in Hungary, was originally slated for United Artists release. Latter reportedly, however, insisted on taking \$70,000 off the top of "Treason" returns to compensate for advances made to Golden on his last film, "Texas, Brooklyn & Heaven." Wrather, who put up the coin for "Treason," objected to this. Golden was willing for it to come out of his share, but this reportedly did not satisfy UA, which brought about the switch to EL.

WB Facts Randy Scott

Hollywood, Dec. 13. Randolph Scott has been contracted by Warners for an indefinite number of pictures.

## EXHIBS PREDICT B.O. GAINS

Increase in the number of prints decreed by 20th-Fox last week is expected to open the way to a stepped-up campaign of "saturation distribution." Latter consists of day-and-date or almost day-and-date openings in a flock of houses in a single area, with attendant extra hoopla and advertising.

Other distribs, it is anticipated, will be forced by 20th's lead to up their print orders on at least some of their films in order to take advantage of the b.o. gains to be made by the saturation booking system. Exhibs favor this plan of release, but balk at it when it means pulling prints from one area to give them to another.

Squawk on the procedure was laid before sales chiefs of the major companies in New York last week by H. V. (Ratus) Harvey, prez of the Pacific Coast Conference of Independent Theatre Owners. He brought to their attention the opinions and beefs on the subject made at the PCCITO convention in October.

Harvey's members agreed at that time that via the saturation system the distribs "sometimes manage to take a mediocre picture and obtain very good results from it." As a result, they recommended that this method of distribution be continued, but that the number of prints in each exchange area be increased. Also that the saturation system be handled on a pre-release basis rather than a system of pulling prints on exhibs in one territory in order to give them to another.

Harvey's group maintains that the shortage of prints is also causing distribs to withhold confirmation of dates to small exhibs until they see if they need the print for a larger and more lucrative situation. As a result, hinterland exhibs are given insufficient time to arrange schedules and advertising and are playing off pic long after their proper availability.

Paramount has boosted its quota of prints for "Great Lover" (Bob Hope) to 375 for the Christmas stretch. Company has also ordered upped printing from "Holiday Inn" and "The Lady Eve," two reissues currently in release.

## Andy Smith Reveals Print-Alotment Plan To Dissipate Shortage

New print allocation plan devised by 20th-Fox to eliminate an acute print shortage is expected to vary with each picture in each territory. Reason for that, according to 20th sales execs, is that certain types of pictures gross better in certain areas than they do in others. Thus, while the number of prints on each picture is to be upped by 50 to a total of 400, the allocation of additional prints to each territory will depend on the earning potential of each picture in each territory.

New plan was revealed by sales-veepee Andy W. Smith, Jr., last week in a speech before the Gulf States Allied in New Orleans. Noting complaints of a shortage from exhibitors, as well as company branch managers and bookers, he said the shortening of clearances had made the problem even more acute. Smith declared a survey showed that the current number of 350 prints on top pictures would be adequate to handle the print problem except for a six-week period falling between the third and 12th week of release. "Bookings during this period," he said, "are so important, giving as much as they do to the early stages of releases, that our company could afford to make the additional prints required to meet these needs, even though the extra prints would have a playing time of only six weeks." With black-and-white prints averaging \$200 each and Technicolor costing \$400, additional 50 b-w prints will cost 20th (Continued on page 25)

## Private Bankrollers Stepping Into Gap for Indie Prod. as Banks Fade

H. S. Kraft

has authored a show his story

**The Love Note**

...

an editorial feature in the  
forthcoming

44th Anniversary Number

of  
**VARIETY**

## Report Col. May Cut Demand To 50% for 'Jolson'

In a decisive development on the advanced-admission front, Abe Montague, Columbia's distribution veepee, is reported this week to have ordered suspension of all subsequent-run bookings on "Jolson Sings Again." Col's sales policy, the subject of an all-out attack in the past month by both the Theatre Owners of America and National Allied, is believed to be under study by Montague with the likelihood that the terms will be revamped for subsequent bookings.

Understood that Col will probably reduce its demands for the film from the 80% generally imposed so far on exhibs to a cut in the neighborhood of 50%. Company's toppers have consistently denied any attempt in the past to exact advanced admissions on the film. Both TOA and Allied have maintained that no bookings other than tilted scales have been made so far and that the high terms demanded forced an exhib to up prices in order to grab off a profit.

It is believed that Montague's action will end the running battle which, at one point, led to a protest being lodged by TOA with the Dept. of Justice. In all, exhibs played the film at first-run, upped prices, in approximately 100 theatres throughout the country. In most, if not all instances, Col collected 80% from the first dollar.

Indications already are cropping up of a swing in Col's policy. Interstate chain, blanketing all of Texas, has booked the pic for kick-off Dec. 23 and will play it at the (Continued on page 22)

## U-I to Use News Pages For Its Larger Ads

Hollywood, Dec. 13. Universal-International will carry its larger newspaper ads from now on in the news sections instead of the drama pages, David Lipton, company pub-ad chief, said yesterday (Mon.). U-I will only retain small regular ads in the drama sections. "Change is being made to get back those lost patrons," Lipton said.

U-I experimented with the idea in Chicago during the run of "Bagdad," carrying two-column page-long ads in the news sections. Lipton described the results as "terrific." He said format of ads will be changed to compete with retail, industrial and commercial advertising.

Segel's Kazan Huddle

Hollywood, Dec. 13.

Producer Sol Siegel left for N.Y. Monday (12) to discuss "Port of Entry" with Elia Kazan. Kazan is directing. Picture goes on location Dec. 19 at New Orleans.

Diminishing importance of banks in indie production financing was again reflected last week in the deal by which Joseph Justman agreed to h.r. the Sam Dembow-Irving Allen production, "New Mexico." There was no bank involved in the arrangement. Justman took first-money position.

Meantime, several new banks have just been brought into the business of financing indie production through the efforts of N. Peter Rathvon and William MacMillan. See story, page 3.)

Standard procedure for years was for banks to put up the first 60%—more or less—of the coin for indies. The producer obtained the risk capital beyond that, part of which was absorbed by deferments accepted by players, writers, directors, etc.

With banks bowing out of the picture during the past couple years because of the greater chance involved in the declining market, private financial groups have gradually started filling the breach. They take the preferred money position previously occupied by the banks—but get a chunk of the picture in return, rather than just the 6% interest charged by the state-supervised financial institutions.

Stanley Kramer and other indies are now getting such private financing. Some of it, as in the case of the Justman-Dembow-Allen deal, results from necessity on the part of the bankroller. Justman owns the Motion Picture Centre Studio and is forced to advance coin to producers in order to get them working, thus keeping his rental lot afloat.

"New Mexico" will be budgeted at around \$650,000, with Justman understood putting up about \$400,000 of that sum, plus completion bonds. Dembow-Allen have lined up a private syndicate for part of the second money and deferments will absorb the rest.

Justman, of course, will lay off his loan to Dembow-Allen with another financing group—possibly Walter E. Heller & Co., of Chicago—but the studio as well as the picture provide security. Milton Gordon, v.p. of the Heller outfit in charge of picture financing, was (Continued on page 35)

## PAR EXPANDS DISTRIB OF OLDIE REISSUES

Paramount has pulled out of its limited, art house releases of oldies currently in distribution, four feature films which the company has pencilled in for general release during 1950. Four pic tagged so far are "Wake Island," "So Proudly We Hail," "Beau Geste" and "Lives of the Bengal Lancers." Quartet of pic were culled after playing in sureaters on a restricted-print basis aimed to keep the distribution outlay at a minimum.

With Par currently booking some 30 oldies, Monroe Goodman, assistant to Oscar Morgan, sales chief of shorts and newarrals, is handling the new sales operation. All bookings are controlled at the home office on a trial basis to determine whether they carry the b.o. punch for continued peddling.

In the past couple of months, Par has tested such former big grossers as "Sullivan's Travels," "The Great McGinty," "Animal Crackers," "Duck Soup," "Bedtime Story," "Million Dollar Legs" and "Peter Ibbetson."

## Kings Incorporate

Sacramento, Dec. 13. New film company, King Bros. Productions, Inc., has been authorized to issue 1,000,000 shares of stock at \$1 par value. This is the first time the Kings have incorporated.

Company was set up to produce four pictures for United Artists release. Meanwhile, the original unincorporated King Bros. still have two pictures to make for Allied Artists distribution.

East Side, West Side

Metro release of Yiddish production. Stars Barbara Stanwyck, James Mason, John Wayne, Cyd Charisse and Gale Sondergaard. Directed by Mervyn LeRoy. Screenplay by Isobel Lennart, based on novel by Morris Drachman. Music by Charles Bacharach. Released by Metro. Running time, 104 mins.

Barbara Stanwyck	James Mason
John Wayne	Cyd Charisse
Gale Sondergaard	William Conrad
Raymond Greenleaf	Douglas Kennedy
Beverly Sills	William Frawley
Liam Glyn	Tina Turner

Metro has translated Marcia Davenson's bestselling novel of a few years ago into a mild entry that will find its major appeal to female audiences. The pic has been given peak production, however, and solidified with a bevy of star names that will guarantee it welcome returns at the box.

With Barbara Stanwyck, James Mason, Van Heflin, Ava Gardner, Cyd Charisse and Gale Sondergaard billed—and each with a rather significant role, too—the script deficiencies are generally glossed over successfully. The principal difficulty in Isobel Lennart's screenplay is that there's too much visible planting of threads to be ostentatiously picked up later, and the coincidences are rampant. The opportune ringing of that telephone bell, too, is a device that's so overworked to carry along the story that it becomes almost a joke.

The yarn itself is one of husbandly infidelity in a New York society setting with all the trimmings. Mason plays the cad mate who finds other women irresistible in the same way that an alcoholic can't keep from reaching for a bottle. Miss Stanwyck is the wife done wrong, but who loves him so much she can't give him up despite his widely advertised philandering. Miss Gardner is his No. 1 girl, while Miss Charisse is an innocent prop planted to get Miss Stanwyck and Heflin together. Heflin's principal function is as the nice guy who points up what a rat Mason is. Miss Sondergaard plays (of all things) Miss Stanwyck's ma.

Performances throughout are convincing, with Miss Gardner probably grabbing off top honors as the willful and attractive vixen. Mervyn LeRoy's direction is, as usual, competent, but he's unable to overcome the occasional slow spots in the script. He does manage, however, to wring maximum emotion out of the situations, which should appeal to that (undoubtedly large) segment of the female audience that can identify itself with the wronged hausfrau even if she does live in a \$750 a month east side apartment and they don't.

New York backgrounds are carefully delineated to lend an air of authenticity to the production, on which Metro, with the usual skill and lavishness, has spared no gilded Cadillac.

Sands of Iwo Jima

Republic release of Edmund Grainger production. Stars John Wayne, John Agar, Adele Mara, Forrest Tucker. Directed by Allan Dwan. Screenplay by Harry Brown, James Edward Grant. Story by Harry Brown, James, Reggie Lanning. Editor, Robert L. V. Enger. Music, Victor Young. Released by Republic. Running time, 110 mins.

John Wayne	John Agar
Adele Mara	Forrest Tucker
James Brown	James Edward Grant
Reggie Lanning	Robert L. V. Enger
Victor Young	John Wayne

Republic's 21-gun cinema salute to the fighting marines in the Pacific Ocean theatre of World War II will have a booming echo at the boxoffice. Although far from rating as the best film to be inspired by the recent conflict, "Sands of Iwo Jima" wraps up all the familiar war pix formulas into a star-spangled ear-shattering entertainment package that's bound to have sock mass appeal.

This is a vast saga of a marine platoon whose history is traced from its early combat training through its merry storming of Iwo Jima's beaches to the historic flag-raising episode atop the sandy atoll. It's loaded with the commercial ingredients of blazing action, scope and spectacle, but it falls short of greatness because of its

sentimental cure and its superficial commentary on the war. The battle sequences in this film are terrifically real but the personal dramatics make up a virtual compendium of war-picture clichés. Everything has been poured into this production, from the toothy Jap shriveling up under a flame-thrower spray to the U.S. marine mawkishly showing a picture of his kid back home. And there is, too, the tough-hided, soft-hearted son of a fighting colonel, the company comic, some battling Irishmen and a sprinkling of Italians, Greeks and Jews. All these characters are readily recognizable, if not as real-life characters, then as standard cinema types.

John Wayne stands head and shoulders above the rest of the cast, and not only physically, as the ruthlessly efficient marine sergeant. He draws a powerful portrait of a soldier with the job of making plain goes into murdering machines. When Wayne is allowed by the screenplay to brutalize his company with barking orders and right crosses to the jaw, he is unqualifiedly great. But too frequently Wayne is forced to go soft in unconvincing situations.

John Agar, as the colonel's son, is bogged under an unbelievable role and unmanageable lines. At one point he sounds off to Wayne in this manner: "I don't want my son to grow up as a soldier. I'll give him Shakespeare to read instead of Marine Corps manual. I want him to be cultured, considerate, intelligent." Agar, of course, learns to change his mind before the film is finished.

Best portions of this pic are the straight battle sequences, many of which were made up of footage taken at the actual fighting at Tarawa and Iwo Jima. With the latter celluloid neatly integrated into the studio and location lensing, the film is given an impact of authenticity when it shows the marines pulling towards shore on landing craft and establishing the beachheads under a rain of enemy fire. The authenticity is marred, however, when a Hollywood marine is sent out to find a banana and comes back maneuvering a tank.

A good cast of young players back up in the stock soldier roles. Forrest Tucker, Wally Cassell, James Brown, Richard Webb and Arthur Franz are especially effective as original members of Wayne's platoon. Adele Mara and Julie Bishop, the sole females in the pic, do well, the former playing Agar's bride and the latter a Pearl Harbor hustler with a baby to support. The rest of the large cast, including several Marine officers playing themselves, contribute solid support.

Cinderella (CARTOON) (Songs-Color)

REO release of Walt Disney production. Production supervisor, Ben Sharpsteen. Directed by Clyde Gissel. Screenplay by Clyde Gissel. Story, William Peet, Ted Sears, Homer Brightman, Kenneth Anderson, Erdman Penner, Winston Hibler. Harry Reeves, Joe Rinaldi. Songs, Mack David, Jerry Livingston, Elton John. Musical directors, Oliver Wallace, Paul Smith. Editor, Donald Halliday. Characters played by Bone Woods, Eleanor Audley, Verna Felton, Charles Corby, Helene Stanley, Lita van Rosten, Don Barclay, Shoshi Williams, James MacArthur. In Technicolor. Released by RKO. Running time, 74 mins.

Disney outfit makes entertainment capital out of the animal world with clever drawing-board personifications of a quartet of mice doing battle with an ornery cat. The cartoon, in fact, has far more success in projecting the lower animals than in its central character, Cinderella, who is on the colorless doll-faced side as is the Prince Charming.

The menace is supplied by the literally-drawn stepmother, who's a lineal descendant of the flint-hearted, evil-eyed witch in "Snow White." More inventiveness is used in the characterization of Cinderella's two comically-ugly stepsisters, the king, his monocled major domo, and the aunt-like fairy princess. None of these, however, has the reality of the pair of mice who emerge as the

Triumph of Love

"Triumph of Love," Austrian-made, currently at New York's Casino Theatre, was reviewed in VARIETY from Vienna, April 23, 1947. Adapted from the play "Lysistrata," this filmization was tabbed by reviewer Lisa as having a "small chance in the U. S."

Review said pic is "burdened with a sorry mess of new dialog and even heavier weight of highly modern, unmelodious music." It was also noted that "one player, Inge Konrad, emerges as a young, fresh personality, giving considerable life and charm to the role of Lysistrata's servant."

Miniature Reviews

"East Side, West Side" (M-G). Strong femme appeal, which should be aided by top cast names and lavish production.

"Sands of Iwo Jima" (Rep). Solid war film about the Marine Corps, with John Wayne starring; big b.o.

"Cinderella" (RKO). Tame, enjoyable Disney full-length cartoon; good b.o.

"Johnny Holiday" (U-A). Neatly - thesped story of a juve delinquent's rehabilitation; okay b.o. despite no-name cast.

"Woman in Hiding" (U). Ida Lupino, Howard Duff, Stephen McNally in swift-moving melior; excellent b.o.

"Bodyhold" (Col). The wrestling market gets a toehold in films. Okay for supporting situations.

"Francis" (U). Lively comic fantasy on a talking animal mule; returns should be good.

"The Ragged O'Riordan" (U). Interesting, Australian-made story of a pioneer family; only moderate hopes for U. S.

"The Romantic Age" (GFD). Mild British girls' school comedy, with Mai Zetterling.

"Without Pity" (Italian) (Lux). John Kitzmiller, Carla del Poggio in romantic melior; limited boxoffice.

most memorable characters in the cartoon.

The musical numbers woven into the fantasy are generally solid, with at least two or three likely hit tunes standing out in the half-coson songs. Irene Woods, as Cinderella's voice, uses a sweet soprano on "Cinderella," "So This Is Love" and "A Dream Is a Wish Your Heart Makes," all three being first-rate. These songs aren't sufficiently accented, however. Other numbers include a cute hill-billy-type novelty, "Cinderella Work Song," a magic song, "Bibbidi-Bobbidi-Boo," and a highly pleasant ballad, "Sing, Sweet Nightingale."

There's enough finesse and fun in "Cinderella" to make it universally entertaining. Herm.

Johnny Holiday

(ONE SONG)  
United Artists release of R. W. Alcorn (Frederick Stephani) production. Stars William Bendix, Stephen McNally, Allen Martin. Screenplay by William Bendix, Stephen McNally. Directed by William Bendix. Screenplay, Jack Andrews, Goldbeck and Stephen, based on story by Alcorn. Camera, Hal Rosson. Editor, Richard French. Music, Franz Waxman. Released by U. A. Running time, 64 mins.

William Bendix	Stephen McNally
Allen Martin	Jack Andrews
Goldbeck	Stephen
Hal Rosson	Richard French
Franz Waxman	William Bendix

"Johnny Holiday" is the first effort of new indie producer R. W. Alcorn, and it's an auspicious start. Film's story, telling of the rehabilitation of a juve delinquent at the Indiana Boys' School, parallels the early life of Alcorn himself; the resultant honesty and integrity to details evident throughout. Film, besides carrying a semi-documentary motif, has a surefire combo of the kid's return to the straight and narrow and his love for animals. Its gross potentiality in the key-city first runs is dubious, but it will undoubtedly score in the subsequent runs and the sticks.

Whether exhibitors can capitalize on the fact that the story is based on Alcorn's life is questionable, since he is little known outside the film industry and the grain business, in which he became a millionaire. There are plenty of other exploitation angles in the picture, however. In addition to the yarn itself, the film presents Hoagy Carmichael at the tag end singing his new tune, "My Christmas Song For You." It also has Gov. Henry F. Schricker of Indiana appearing for a short speech to the boys at the school. Tiens with the public schools, PTA, etc., should be natural.

With the exception of William Bendix and Carmichael, name value in the film is non-existent. Only other familiar face is Stanley Clements, who scores in a vicious portrayal of the psychopathic criminal who led the mopey Johnny Holiday astray. The film introduces Allen Martin, Jr., in the title role, and the kid will undoubtedly be heard from again in pictures. Despite his youth, he etches a sharply-sensitive portrayal of the delin-

quent, capitalizing on every scene without getting overly-precocious or cloying. Yarn itself has a couple of sequences evidently tossed in for their tear-jerking effects but Martin appears to good advantage even in them.

Story picks him up as an okay kid who falls under the influence of Clements' promises of easy money. He's caught during a two-bit robbery and sent to the rehabilitation school while Clements goes free. There, under the influence of Bendix, as a rough but warm-hearted guard, he gradually begins his reformation. Clements, however, is picked up on another charge and sent to the same school, and the youngster, still idolizing him, goes bad again. In a tense denouement, the duo try to escape by stealing Bendix' car while the other boys and guards are attending a Christmas party. Bendix surprises them and Clements shoots him down. Kid realizes then the futility of his waywardness.

Forming part of the main story line is Martin's love for a horse on the farm. Scene in which Bendix is forced to kill the animal to permit the birth of a foal is neatly done, with young Martin handling his resultant hysterics impressively. Bendix is fine as the old cavalry sergeant who takes the kid under his wing, playing it well for both laughs and drama. Film was lensed almost entirely at the school, with staff and inmates playing themselves in a non-professional but capable manner under the tight direction of Willis Goldbeck.

Production mountings, involving mainly the authentic school backgrounds, are good. Hal Mohr's camera direction is sharp and helps point up the various moods of the story. Franz Waxman's score is too heavy at times but is generally impressive. Carmichael's tune doesn't have much chance to show, as the tunesmith talks the lyrics while the boys sing it in chorus, but it sounds like a winner.

Woman in Hiding

Universal release of Michel Kratoch production. Stars Ida Lupino, Howard Duff, Stephen McNally. Directed by Michael Gordon. Screenplay, Oscar Saul, based on "Fugitive From Terror," novel by Fugitive From Terror. Camera, William Bendix. Editor, Milton Carroll. Released by U. A. Running time, 64 mins.

Ida Lupino	Howard Duff
Stephen McNally	John Lill
John Lill	Taylor Holmes
John Lill	John Lill
John Lill	John Lill

Gripping melodrama, excellently told, with a strong cast topped by Ida Lupino, Howard Duff and Stephen McNally, should spell fine boxoffice. Unfortunately, the title of the original Saturday Evening Post story, "Fugitive From Terror," on which this is based, has been abandoned for the new tag, "Woman in Hiding."

Opening shows heroine, Miss Lupino, speeding to apparent death as her auto plunges off a bridge into a creek. With this exciting sequence tossed at the audience right at the outset, Director Michael Gordon goes on to maintain a gripping pace. Instead of much flashback, plot merely picks up the main loose threads to show why the girl was racing to apparent suicide because of an unhappy marriage.

Miss Lupino turns in one of her most lucid performances as the newswriter who finds out about her mate's conniving jugs in time. Stephen McNally plays the husband to the hilt. However, chief male laurels go to Howard Duff, as the returned Army vet who comes to Miss Lupino's rescue. Comedian Joe Besser is in for a vital bit. Peggy Dow is okay as the hubby's sweetheart. Support is headed by

Amazing Mr. Beecham

"The Amazing Mr. Beecham" (Rank), being tradeshown in New York tomorrow (Thurs.), was reviewed in VARIETY from London, Oct. 5, 1949, under its original title "The Chiltern Hundreds." A satirization of the English political scene at the time of the 1945 general election, pic, according to reviewer Myro "is a smooth production, relying more on characterization than story, and told with a neat turn of comedy." Review noted that "with sound exploitation to make up for deficiency of marquee names, film should make the grade in the U. S."

Originally offered as a London lighter, "The Chiltern Hundreds" was brought over to the U. S. and is currently being offered on Broadway under the title "Yes, M'Lord." A. E. Matthews, currently starring in the play's New York production, is also in the film, which is being released in the U. S. by Eagle Lion.

Taylor Holmes, John Lill and Irving Bacon, all excellent. Michel Kratoch has given the picture neat production values. Director Gordon sustains the suspense even where the action slackens a bit. Lending by William Daniels is a highlight.

Bodyhold

Columbia release of Randolph C. Plathow production. Features Willard Parker, John Albright, Hilary Brooke, Allen Jenkins, Ray Roberts, Gordon Jones. Directed by Seymour Friedman. Screenplay, George Bricker; editor, James Swenson; music, Marka Bakalovich. Released by Columbia. Running time, 63 mins.

Willard Parker	John Albright
Hilary Brooke	Allen Jenkins
Ray Roberts	Gordon Jones
James Swenson	Marka Bakalovich
George Bricker	James Swenson

Video has apparently resurrected wrestling to the point where it's potent boxoffice in sports circles. Columbia takes the premise that the revived popularity of the grunting-and-groaning industry rates sufficient attention for at least "Bodyhold," which is okay for supporting situations. There's sufficient action in this well-constructed picture, but lack of marquee values will relegate it to a secondary spot.

The story "infern" that the grappling game isn't always on the level. Willard Parker is depicted as a plumber who has a repair job in a promoter's office at a time when the latter is looking for a new champion to replace Gordon Jones, who was dethroned and crippled when he wanted a new percentage deal. Parker, after showing his ability to handle the pro-growers, is selected for the buildup, but eventually gets some ideas that the promoter doesn't like and he's selected for the treatment given the dissidents. The treatment doesn't work in this case, and the promoter is banished from the game because of his defections. Parker does creditably as the disillusioned wrestler, while love interest by Lola Albright comes off well. Allen Jenkins, as comedy relief, Ray Roberts as the promoter, and Hilary Brooke, as Roberts' moll, perform competently.

Direction by Seymour Friedman, and photography by Henry Freulich and Philip Tannura are clicks. Jose.

Francis

Universal release of Robert Arthur production. Stars Donald O'Connor, Patricia Medina, Zella Pitts, Ray Collins, John McIntire, Edward Franz, Howard Chandler Christy, James Van Horn, Robert Warshaw. Directed by Arthur Lubin. Screenplay, David Stern, from a novel by Stern. Camera, Irving Glassberg; sound, Leslie Carey. Editor, Milton Carroll. Released by U. A. Running time, 91 mins.

Donald O'Connor	Patricia Medina
Zella Pitts	Ray Collins
John McIntire	Edward Franz
Howard Chandler Christy	James Van Horn
Robert Warshaw	David Stern

That old standby, the talking dog joke, is refurbished and transmuted into a talking mule (facsimile by Universal in "Francis" with brightly frolicsome results. Delivered to the screen with its chuckles intact by a smartly culled cast and kept at a punchy, swift pace, "Francis" manages to keep the joke going for its full 91 minutes. This film is an all-family entry and should package well for neat boxoffice returns in any situation.

Slack scripting by David Stern (publisher of the New Orleans Item), who did both original story and the screenplay, fattens the story incidents and keeps the mule-talk from growing thin. As a secondary ribbing point, pic takes on the Army, and the service plays its traditional fall-guy part for a bag full of jests. The no-offense kidding in the style popular with GIs during the late hostilities pads when the padding is needed most.

Flashback swings the camera in Burma, where a newly-commissioned lieutenant meets up with an army mule while lost behind the enemy lines. The mule, it says here, can talk; does so in fluent English; and conducts the shavetail to safety. Looney's spiral of mounting trouble then gets going when he explains his rescue to his unbelieving superiors. From then on, he is in and out of the military booby hatch, with every stamshaw good for yucks.

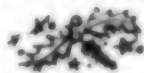
Every time the shavetail works his way out of Section 8, mule (Continued on page 22)



Thank you... Mr. & Mrs. Exhibitor—  
You've given us the Merriest  
Xmas of all... and we'll make  
yours the most prosperous New Year...

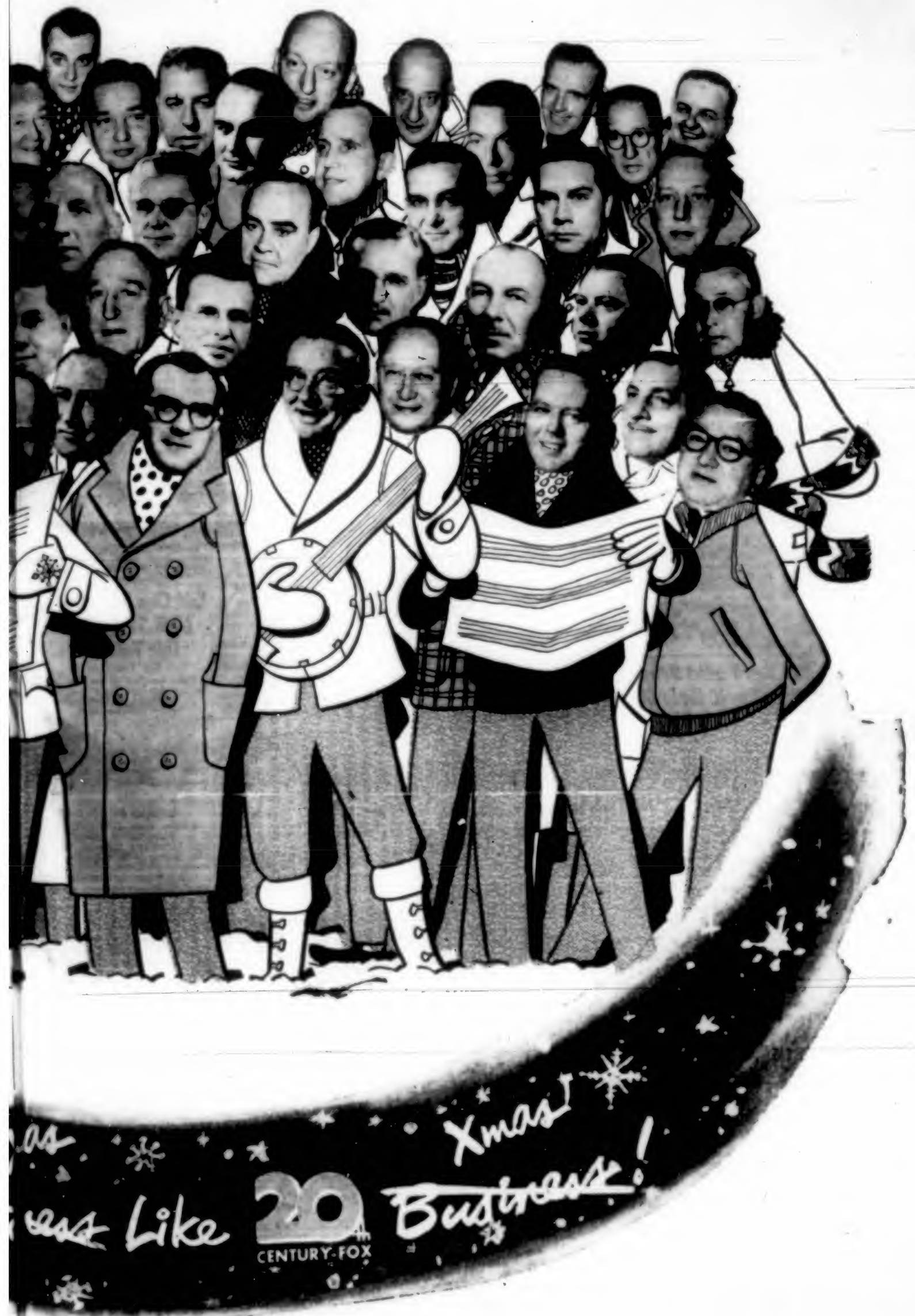
**The Happiest Bosses  
in the Industry!.....**

*T*was the night before Christmas,  
 and all through the house.  
 There was Standing Room Only—  
 even Santa Clouse.  
 Our stockings were hung  
 on the nation's marquee,  
 And filled by exhibitors  
 who made historee.  
 Theatre managers were chanting  
 (in basso profundo!)  
 The praises of Twentieth,  
 from beginning to end-oh!  
 In a year that has brought  
 the Square Deal Policy  
 We feel quite secure  
 in this prophecy:  
 Come Dancer, come Blitzen,  
 come lines 'round the blocks(es)  
 You'll always find them  
 where Twentieth Fox is.



**Bottom Row:** Fred Dodson, Atlanta • Ralph Pielow, Jr., Des Moines • Joseph E. Neger, Kansas City • James M. Connolly, Boston • Clyde W. Eckhardt, Los Angeles • Sieg Horowitz, Philadelphia • Charles F. Powers, Portland • Vernon Skorey, Calgary • Gordon Halloran, St. Louis • Joseph Rosen, Cincinnati • Benjamin A. Simon, New Haven • **Second Row:** Tom W. Young, Memphis • Tom McCleasler, Indianapolis • Tom R. Gilliam, Chicago • I. J. Schmertz, Cleveland • Joseph H. Huber, Winnipeg • Mark Sheridan, New Orleans • Charles L. Walker, Salt Lake City • Phil Longdon, Dallas • Don Houlihan, Albany • Chilton Robinett, Seattle • **Third Row:** Bryan D. Stone, Asst. Western Division Manager • Glenn Norris, Washington • Sam Diamond, New York • Marion W. Osborne, Oklahoma City • Joseph E. Scott, Omaha • Jack Lorentz, Milwaukee • James Patterson, Vancouver • John E. Holston, Charlotte • Alex Harrison, San Francisco • Reginald G. March, St. John • **Last Row:** Herman Wobber, Western Division Manager • Arthur Silverstone, Canadian Division Manager • E. X. Callahan, New England Division Manager • V. J. Dugan, Denver • Gordon Contee, Pittsburgh • Howard Minsky, Mid-Eastern Division Manager • Peter Myers, Toronto • Moe A. Levy, Minneapolis • Jerry Chernoff, Montreal • Martin Moskowitz, Empire State Division Manager • Edwin W. Aaron, Mid-Western Division Manager • Joseph J. Lee, Detroit • Raymond Moon, Central Division Manager • Harry G. Ballance, Southern Division Manager • Paul S. Wilson, Asst. Southern Division Manager





# L. A. Still Sloppy But 'Foxes' Fancy \$70,000, 'Battleground' Big 36G in 2d; 'Red, Hot' NSH 23G, 'Biscuit' \$24,000

Los Angeles, Dec. 13.

Christmas slowdown is even clipping new product this frame, and there is little to become excited over with the possible exception of "Prince of Foxes." Premise of this spectacular film in five theatres looks pleasing \$70,000. "Tell to Judge" looks so-so \$25,000 in two spots.

"Red, Hot, Blue" is very tame \$23,000 in two Paramount houses; "Seabiscuit" looks slight \$24,000 in three sites while "Port of New York" is only \$16,000 in five locations. Repeat run of "Home of the Brave" and "Champion" shapes dim \$11,000 or less in four spots. Second frame of "Battleground" is going against general trend with very stout \$36,000 in two houses.

## Estimates for This Week

**Beverly Hills, Downtown, Hawaii, Hollywood, Music Halls, Pict-Cor:** (834; 902; 1,106; 512; 55-51)—"Home of the Brave" (UA) and "Champion" (UA) (repeat dates). Small \$11,000. Last week, "Kiss for Corliss" (UA) (2d wk), \$9,200.

**Chinese, Los Angeles, Loyola, Uptown, Wilshire (FVC):** (2,048; 2,007; 1,248; 1,719; 2,206; 60-51)—"Prince of Foxes" (20th) and "The Threat" (RKO). Pleasing \$70,000. Last week, "Beautiful Doll" (20th) and "Satan's Cradle" (UA) (2d wk 9 days), \$23,700 in four situations.

**Downtown, Hollywood, Wilshire (WB):** (1,757; 2,756; 2,344; 60-51)—"Seabiscuit" (WB) Slim \$24,000. Last week, "Leave Laughing" (WB) (2d wk), \$28,500.

**Loew's, State, Egyptian (UA):** (2,404; 1,532; 60-51)—"Battleground" (M-G) (2d wk), Fancy \$36,000 or over. Last week, smash \$51,000.

**Postages, Hillstreet (RKO):** Judge (Col) and "Mary Ryan, Detective" (Col). So-so \$25,000. Last week, "All King's Men" (Col) and "Chinatown After Dark" (Col) (3d wk), \$17,700.

**Los Angeles, Hollywood, Paramounts (F&M):** (3,300; 1,451; 50-51)—"Red, Hot, Blue" (Par) and "Song Surrender" (Par). Slight \$23,000 or near. Last week, "Reckless Moment" (Col) and "Alias Champ" (Rept), \$20,000.

**United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC):** (2,100; 1,370; 880; 685; 1,145; 60-51)—"Port of New York" (Col) and "Riders in Sky" (Col). Scant \$16,000. Last week, "Baby Makes Three" (Col) and "Master Minds" (Mono), \$21,500.

**Orpheum (D'town):** (2,210; 50-50)—"Masked Raiders" (RKO) (2d run) with eight-act vaude bill. Okay \$18,000. Last week, "Tough Assignment" (Indie) with vaude headed by Pat Rooney Sr., \$19,000.

**Caribay (Circle (FVC):** (1,518; 85-51.50)—"Heiress" (Par) (5th wk). Down to \$3,000 or close. Last week, slim \$3,600.

**Fine Arts (FVC):** (679; 85-51)—"Fallen Idol" (SRO) (3d wk). Near \$5,000. Last week, nice \$5,500.

**Four Star (UA-FWC):** (900; 60-85)—"Intruder in Dust" (M-G) (5th wk). Under \$2,000. Last week, small \$2,500.

## Rain, Buying Binge Hits Indpls., 'Doctor' \$9,000

Indianapolis, Dec. 13.

Rain over the weekend will combine with Christmas buying spree to keep grosses sub-par at firstruns here this season. "Doctor and Girl" at Loew's has a slight money edge on "Bride For Sale" at Indiana. However, both sluggish.

## Estimates for This Week

**Circle (Gambie-Dalle):** (2,800; 44-45)—"Gal Who Took West" (U) and "Thieves' Highway" (20th). Modest \$8,000. Last week, "Beyond Forest" (WB) and "One Night With You" (Indie), \$7,500.

**Indiana (G-D):** (3,300; 44-45)—"Bride For Sale" (RKO) and "Tough Assignment" (Indie). Sluggish \$4,500. Last week, "Red, Hot, Blue" (Par) and "Song Surrender" (Par), \$9,000.

**Loew's (Loew's):** (2,429; 44-45)—"Doctor and Girl" (Col) and "Rusty's Birthday" (Col). Slow \$9,000. Last week, "Tokyo Joe" (Col) and "Mary Ryan, Detective" (Col), fair \$11,000.

**Lyrie (G-D):** (1,600; 44-45)—"Black Book" (EL) and "Home in San Antonio" (Col). Anemic \$5,500 in 6 days. Last week, "Abandoned" (U) and "Dalton Gang" (Indie), \$4,000.

## Broadway Grosses

**Estimated Total Gross**  
This Week \$483,300  
(Based on 17 theatres)  
Last Year \$553,000  
(Based on 19 theatres.)

## 'Rib' Solid 14G, Cincy's Best Bet

Cincinnati, Dec. 13.

Four fairish to smart new bills are pulling the general downtown grosses up several notches over last week's slump despite increasing Yule shopping bugaboo. "Adam's Rib" is front runner currently then "Without Honor" and "A Dangerous Profession." "That Forsyte Woman" continues plumpish in second week.

## Estimates for This Week

**Albee (RKO):** (3,100; 35-75)—"Without Honor" (UA). Moderate \$11,000. Last week, "Kiss for Corliss" (UA), sorry \$7,500.

**Capital (RKO):** (2,800; 35-75)—"Adam's Rib" (M-G). Big \$14,000. Holds. Last week, "Pinky" (20th) (3d wk), bright \$8,000.

**Grand (RKO):** (1,400; 35-75)—"Forsyte Woman" (M-G) (2d wk). Solid \$8,500 trailing sturdy \$13,000 box.

**Keith's (City Inv.):** (1,542; 35-75)—"Gal Took West" (U). Mild \$7,000. "Black Book" (EL) supplanted on Monday (12).

**Palace (RKO):** (2,800; 35-75)—"Dangerous Profession" (RKO). Fairish \$10,000. Last week, "Reckless Moment" (Col), disappointing \$7,500.

**Shubert (RKO):** (2,100; 35-75)—"Pinky" (20th). Fourth stanza on main line. So-so \$4,500. Last week, "Bride For Sale" (RKO) (m.o.), same.

## New Product Helps K.C.; 'Forest' Lively \$12,000, 'Stampede'-Vaude 16G

Kansas City, Dec. 13.

Lineup of product is improved this week, and will make a stronger bid in the face of both weather and pre-holiday slump. Missouri, with Palace vaude bill on stage and "Stampede" is strong \$16,000. Paramount is getting some play on "Beyond Forest." "Adam's Rib" in second week at Midland is okay.

## Estimates for This Week

**Enquire (Fox Midwest):** (820; 45-65)—"Rimfire" (SG). Drab \$1,500 in 6 days. Last week, "Beautiful Doll" (20th) and "Dalton Gang" (Indie) (m.o.), \$2,200.

**Kimo (Dickinson):** (550; 50-75)—"Mourning Becomes Electric" (RKO) (2d wk). Satisfactory \$1,700. Last week, surprised with big \$2,500.

**Midland (Loew's):** (3,500; 45-65)—"Adam's Rib" (M-G) and "Prison Warden" (Col) (2d wk). Down to \$10,000. Last week, strong \$17,000.

**Missouri (RKO):** (2,800; 35-75)—(Continued on page 24)

## Seattle Continues Drab; 'Abandoned' Fair \$7,000

Seattle, Dec. 13.

Biz is suffering more and a bit earlier than usual, pre-Christmas. "Abandoned" shapes outstanding of new pix with just fair takings at Coliseum. "Adam's Rib" looks big in second Fifth Avenue stanza.

## Estimates for This Week

**Coliseum (H-E):** (1,877; 50-54)—"Abandoned" (U) and "Idol of Crowds" (FC). Fair \$7,000. Last week, "Red, Hot, Blue" (Par) and "Golden Stallion" (Rep) (2d wk), \$4,900.

**Fifth Avenue (H-E):** (2,239; 50-54)—"Adam's Rib" (M-G) and "Prison Warden" (Col) (2d wk). Big \$9,500 after last week's great \$15,000.

**Liberty (Theatres, Inc.):** (1,650; 50-54)—"Tell to Judge" (Col) and "Mary Ryan, Detective" (Col). Light \$6,000. Last week, "Jolson Sings Again" (Col) (6th wk), nice \$6,000.

**Music Box (H-E):** (850; 50-54)—"Beautiful Doll" (20th) and "Chinatown Midnight" (Col) (m.o.). Dim \$2,000. Last week, "Pinky" (20th) and "Park Lane" (EL), oke \$2,800.

**Muscle Hall (H-E):** (2,200; 50-54)—"Reckless Moment" (Col) and "Baby Makes Three" (Col). Slow \$4,000. Last week, "Ichabod" (RKO) and "Memory Lane" (EL) (2d wk), oke \$5,400.

**Orpheum (H-E):** (2,000; 50-54)—"Leave Them Laughing" (WB) and "Master Minds" (Mono). (2nd wk). Fair \$6,000 after good \$10,300 last week.

**Palomar (Sterling):** (1,350; 40-60)—"Gal Took West" (U) and "The Threat" (RKO) (2d run) and vaude. Fair \$4,500. Last week, "Madame Bovary" (M-G) and "Treasure Monte Cristo" (SG) (2d run) plus vaude, \$4,800.

**Paramount (H-E):** (3,039; 50-54)—"Bride for Sale" (RKO) and "Deputy Marshal" (Indie). Mild \$8,000 or less. Last week, "Beautiful Doll" (20th) and "Chinatown Midnight" (Col) (2d wk), \$4,900.

## Doll Limp 14G In Slow St. Loo

St. Louis, Dec. 13.

Intermittent rain and sharp drop in mercury over weekend is cloughing biz here this stanza. "Beautiful Doll," only mild at Fox, is best of new films. "Tell to Judge" is next in total gross and making a better showing at the Missouri. "Jolson Sings Again" still is strong draw as it wheels into fourth week at the St. Louis.

## Estimates for This Week

**Ambassador (F&M):** (3,000; 50-75)—"Roseanna McCoy" (RKO) (2d wk) and "Leave Them Laughing" (WB). Down to \$10,000. Last week, "Roseanna McCoy" (RKO) and "The Threat" (RKO), nice \$12,000.

**Fox (F&M):** (5,000; 50-75)—"Beautiful Doll" (20th) and "Song Surrender" (Par). Light \$14,000. Last week, "Fighting Man" (20th) and vaude, \$17,000.

**Loew's (Loew):** (3,172; 50-75)—"Lost Boundaries" (FC) and "High Fury" (Col). Slight \$10,000. Last week, "Adam's Rib" (M-G) (2d wk), big \$16,000.

**Missouri (F&M):** (3,500; 50-75)—"Tell to Judge" (Col) and "Down Memory Lane" (EL). Okay \$12,000. Last week, "Leave Them Laughing" (WB) and "Golden Stallion" (Rep) (2d wk), solid \$18,000.

**St. Louis (F&M):** (4,000; 60-80)—"Jolson Sings Again" (Col) (4th wk). Stout \$10,000 after \$11,000 in third stanza.

## Det. Has Pre-Xmas Blues But 'Bride' Fair \$15,000; 'Pinky' Steady 30G, 2d

Detroit, Dec. 13.

Christmas shoppers appear more immune this year than last to theatre entertainment. Holdovers are in all but two houses. This plus auto plant shutdowns for model changovers will combine to keep trade at a very low ebb. "Pinky" at Fox continues to garner bulk of trade in second week, but not smash. One newcomer, "Bride for Sale" at United Artists, looks fairly good but "Dangerous Profession" looks light at Michigan.

## Estimates for This Week

**Fox (Fox-Mich):** (3,000; 70-95)—"Pinky" (20th) (2d wk). Good \$30,000. Last week, reached only \$38,000 after very bright start.

**Michigan (United Detroit):** (4,000; 70-95)—"Dangerous Profession" (RKO) and "Master Minds" (Mono).

## Hub Still on Skids Albeit 'Bagdad' Hep \$18,000; 'Tokyo' Oke 28G, 2 Spots

Boston, Dec. 13.

Although all major firstruns are currently displaying new face grosses are still below normal even for this time of year. Top coin will probably go to "Tokyo Joe" at Orpheum and State, but not big "Bagdad" at Memorial is making the best showing with good season.

## Key City Grosses

**Estimated Total Gross**  
This Week \$2,218,000  
(Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year \$2,438,000  
(Based on 23 cities end 223 theatres.)

## 'Intruder' Light \$20,000, Philly

Philadelphia, Dec. 13.

Christmas shopping has begun to make the annual inroads at firstruns, and with few exceptions, grosses are down sharply. Fast that most houses are standing pat with current product until near Xmas is another adverse factor.

"Pinky" is far ahead of whole field in its second round at Fox. Best newcomer is "Intruder in the Dust," but it started slow at Mastbaum, and modest to light week looks. "Bagdad" is holding fairly well at Boyd.

## Estimates for This Week

**Aldine (WB):** (1,303; 60-81.25)—"Jolson Sings Again" (Col) (11th wk). Down to \$9,000. Last week, nice \$10,000.

**Boyd (WB):** (2,200; 50-99)—"Bagdad" (U) (2d wk). Okay \$14,000. Last week, fancy \$20,000.

**Earle (WB):** (2,700; 50-99)—"Holiday Inn" (Par) and "Lady Eve" (Par) (releases). Mild \$13,000. Last week, "Chicago Deadline" (Par) (2d wk), oke \$15,000.

**Fox (20th):** (2,260; 50-99)—"Pinky" (20th) (2d wk). Best bet in town, \$20,000 after terrific \$42,000 opener.

**Goldman (Goldman):** (1,300; 50-99)—"Forsyte Woman" (M-G) (4th wk). Down to \$9,000. Last week, fair \$11,000.

**Karlton (Goldman):** (1,000; 50-99)—"Adam's Rib" (M-G) (4th wk). Holding up nicely at \$12,000. Last week, \$13,500.

**Mastbaum (WB):** (4,500; 50-99)—"Intruder in Dust" (M-G). Modest \$20,000. Last week, "Leave Them Laughing" (WB) (2d wk), dull \$16,500.

**Stanley (WB):** (2,950; 50-99)—"Big Wheel" (UA). Slow \$18,000. Last week, "Brides for Sale" (RKO) (2d wk), \$10,000.

**Stanton (WB):** (1,475; 50-99)—"Trapped" (EL). Punny \$8,000. Last week, "Fighting Man" (20th) (2d wk), okay \$8,500.

**Trans-Lux (T-L):** (500; 50-99)—"Fallen Idol" (SRO) (4th wk). Still fine at \$9,000. Last week, \$10,000.

## THREAT-VAUDE DOES OKAY IN BUFF, \$14,000

Buffalo, Dec. 13.

"Fighting Man" looks top straight-film here this week, with nice take. "The Threat" with vaude looks okay at Century. Otherwise the outlook is drab.

## Estimates for This Week

**Buffalo (Loew's):** (3,500; 40-50)—"Lost Boundaries" (FC) and "Satan's Cradle" (UA). Mild \$13,000. Last week, "Red Danube" (M-G) and Hollywood Stars unit on stage, big \$20,000.

**Lafayette (Ragil):** (3,000; 40-70)—"Story Molly X" (U) and "Barbary Pirate" (Mono). Dull \$9,000. Last week, "Tokyo Joe" (Col) and "Rusty's Birthday" (Col), \$11,500.

**Century (20th Cent):** (3,000; 40-70)—"The Threat" (RKO) and vaude. Oke \$14,000 or near. Last week, "Live By Night" (RKO) and "Daughter of Jungle" (Rep), solid \$11,500 at 40-70 scale.

**Paramount (Par):** (3,000; 40-70)—"Fighting Man" (20th). Nice \$15,000. Last week, "Leave Them Laughing" (WB), ditto.

**Center (Par):** (2,100; 40-70)—"Leave Them Laughing" (WB) (m.o.). Fine \$8,000. Last week, "Heiress" (Par) (2d wk-10 days), \$10,000.

## PHOTO EXPORTS OFF

Washington, Dec. 13.

Following the trend set by rawstock, U. S. exports of photographic goods other than motion picture film and equipment fell off during the first nine months of this year.

The decline was 8.4% below the first three-quarters of 1948, U. S. Department of Commerce reported.

## Cold Clips Frisco Biz Albeit 'Laughing' Loud 18G; For All' Fine 14G

San Francisco, Dec. 17.

Cold weather is keeping biz in fairish bracket here this round, with plethora of holdovers not helping. Despite this "Leave Them Laughing" looks big at Paramount while "Free for All" is doing nicely at Orpheum. "Wore Yellow Ribbon" is holding up despite being in third week at Golden Gate. "Jolson Sings Again" still is solid in seventh stanza at United Artists but most holdover bills are lagging.

## Estimates for This Week

**Golden Gate (RKO):** (2,844; 60-85)—"Wore Yellow Ribbon" (RKO) and "Brother's Keeper" (EL) (3d wk). Down to okay \$10,500. Last week, fine \$15,000.

**Fox (FVC):** (4,851; 60-95)—"Tension" (M-G) and "Change of Heart" (Rep). Thin \$12,000 or less. Last week, "Everybody Does It" (20th) and "Master Mind" (Mono), mild \$15,000.

**Warfield (Loew's):** (2,656; 60-85)—"Forsyte Woman" (M-G) (2d wk). Off to \$11,000. Last week, big \$21,000.

**Paramount (Par):** (2,648; 60-85)—"Leave Them Laughing" (WB) and "Green Finger" (Indie). Big \$18,000 or near. Last week, "Chicago Deadline" (Par) and "Hopalong Cassidy" (Par) (2d wk), sock \$12,000.

**St. Francis (Par):** (1,400; 60-85)—"The Heiress" (Par) (3d wk). Held to \$12,000. Last week, smash \$15,000.

**Orpheum (No. Coast):** (2,448; 55-85)—"Free for All" (U) and "Abandoned" (U). Fine \$14,000. Last week, "Tell to Judge" (Col) "Mary Ryan, Detective" (Col) (2d wk), 6 days, \$4,500.

**United Artists (No. Coast):** (1,207; 5-85)—"Jolson Sings Again" (Col) (7th wk). Still solid at \$6,000 or better. Last week, \$7,000.

**Reguire (No. Coast):** (855; 55-85)—"Desperados" (Col) and "Renegades" (Col) (releases). Strong \$8,000 or close. Last week, "Paris Bombshell" (Indie) and "Bombay Clipper" (Indie) (releases), \$4,000.

**Clay (Roemer):** (400; 65-85)—"Quarter" (EL) (12th wk). Nice \$2,300. Last week, \$2,800.

**Larkin (Roemer):** (400; 65-85)—"Requiem" (Par) and "Crime Without Passion" (Par) (releases). Okay \$2,000 or near. Last week, "Hamlet" (U) (4th wk) at \$1.20 top, \$2,400.

# Pre-Holiday Doldrums Slough Chi; 'Red, Hot'-King Cole Trio \$44,000, 'Seabiscuit' Drab 12G, 'Electra' 11G

Chicago, Dec. 13.

Pre-holiday doldrums are in full swing here with even the strong holdovers off sharply. Chicago with "Red, Hot, and Blue" and King Cole Trio should hit good \$44,000. Palace, with "Story of Molly X" and "Holiday in Havana," looks dull \$10,000. "Mourning Becomes Electra" at smaller Roosevelt shapes better at \$11,000. Re-releases, "Holiday Inn" and "Lady Eve," reinner combo, appears okay at the United Artists with \$9,000. "Story of Seabiscuit" at State-Lake is sorry \$12,000.

Oriental, with "Anna Lucasta" and Al Morgan heading stagelash, leads holdovers with fast \$35,000 on second round. "Bagdad" in third stint at Grand, still in peril at \$2,500. Fourth frame looks for "Pinky" at Woods at \$21,000.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Red, Hot, Blue" (Par) with King Cole Trio in person. Good \$44,000. Last week, "Beautiful Doll" (20th) with Xavier Cugat orch (3d wk), \$40,000.

Gorrick (B&K) (900; 50-98)—"Song Remember" (Col) and "Awful Truth" (Col) (reissues). Light \$4,000. Last week, "Deputy Marshal" (Indie) and "Treasure Monte Cristo" (Indie), \$5,000.

Grand (RKO) (1,500; 50-98)—"Bagdad" (U) (3d wk). Still trim at \$2,500. Last week, solid \$12,000. Oriental (Esaness) (3,400; 50-98)—"Anna Lucasta" (Col) with Al Morgan, Bonnie Baker, onstage (2d wk). Bright \$35,000. Last week, \$44,000.

Palace (RKO) (3,500; 50-98)—"Story of Molly X" (U) and "Holiday in Havana" (Col). Dull \$10,000. Last week, "Undertow" (U) and "Secret 81 Lives" (Col), \$12,000.

Roosevelt (B&K) (1,500; 50-98)—"Mourning Becomes Electra" (RKO)—Murky \$11,000. Last week, "Baby Makes Three" (Col) and "Mary Ryan, Detective" (Col), \$10,000.

Stetson (Shubert) (1,000; 50-98)—"Red Shoes" (EL) (3d wk). Going into year's end with pert \$5,000. Last week, \$5,200.

State-Lake (B&K) (2,700; 50-98)—"Seabiscuit" (WB). Slow \$12,000. Last week, "Adam's Rib" (M-G) (2d wk), nice \$12,500.

Surf (Rababana) (650; 60-85)—"Fallen Idol" (SRO) (4th wk). Still strong at \$4,000. Last week, \$5,000.

United Artists (B&K) (1,700; 50-98)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Appears okay at \$9,000. Last week, "Reckless Moment" (Col) and "Chinatown at Midnight" (Col) (2d wk), \$4,000.

Woods (Esaness) (1,073; 98)—"Pinky" (20th) (4th wk). Staunch \$21,000. Last week, \$25,000.

## 'Honor' Nice \$8,000 In Port.; 'Red, Hot' \$11,000

Portland, Ore., Dec. 13.

All downtown houses opened new pix this week. "Red, Hot, and Blue" looks best at Oriental and Orpheum but not strong. "Without Honor" is being helped at Broadway by big publicity campaign, and shapes nice.

**Estimates for This Week**  
Broadway (Parker) (1,832; 50-85)—"Without Honor" (UA) and "The Great Don Patch" (UA). Nice \$8,000. Last week, "Bagdad" (U) and "Girl in Painting" (U) (2d wk), big \$8,000.

Mayfair (Parker) (1,500; 50-85)—"Red Light" (UA) and "Grand Canyon" (UA). Good \$5,000 or near. Last week, "Beautiful Doll" (20th) and "Thieves' Highway" (20th) (mo.), \$3,500.

Oriental (H-E) (2,000; 50-85)—"Red, Hot, Blue" (Par) and "Song of Surrender" (Par), day-date with Orpheum. Fair \$4,000. Last week, "Bride for Sale" (RKO) and "The Threat" (RKO), \$5,000.

Orpheum (H-E) (1,750; 50-85)—"Red, Hot, Blue" (Par) and "Song of Surrender" (Par), also Oriental. Good \$7,000. Last week, "Bride for Sale" (RKO) and "The Threat" (RKO), big \$7,700.

Paramount (H-E) (3,400; 50-85)—"Adventure End" (Indie) and "Conflict" (Indie) (reissues). Mild \$7,500. Last week, "Leave Them Laughing" (WB) and "Blondie Hits Jackpot" (Col) (2d wk), ok \$8,700.

United Artists (Parker) (885; 50-85)—"Intruder in Dust" (M-G). Mild \$4,500. Last week, "Forsyte Woman" (M-G) (3d wk-5 days), \$3,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Danube' Modest \$17,000 in Prov.

Providence, Dec. 13.

Biz is moderate here with approach of Christmas. Most stands are more or less marking time until shopping spree is over. Holding in fairly good is Loew's State's "Red Danube." "Pinky" looks good in second at Met. Majestic way off with "Calamity Jane and Sam Bass."

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"That's My Baby" (U) and "Last Wild Horses" (SG). Fair \$11,500. Last week, "Blue Lagoon" (U) and "Masked Raiders" (RKO), little \$12,000.

Fay's Fay (1,400; 44-65)—"Master Minds" (20th) and vaude. Fair \$7,000. Last week, "On the Avenue" (20th) (reissue) and vaude, \$8,000.

Majestic (Fay) (2,200; 44-65)—"Calamity Jane" (U) and "One False Step" (U). Weak \$8,000. Last week, "Sword in Desert" (U) and "Black Midnight" (Mono), sock \$17,000.

Metropolitan (Snider) (3,100; 50-70)—"Pinky" (2d wk). Still nice at \$12,000. First was snappy \$18,000.

State (Loew) (3,200; 44-65)—"Red Danube" (M-G) and "Down Memory Lane" (Indie). Moderate \$17,000. Last week, "Adam's Rib" (M-G) (2d wk), nice \$12,500.

Strand (Silverman) (2,200; 44-65)—"Holiday Inn" (Par) and "The Lady Eve" (Par) (reissues). Opened Monday (12). Last week, "Baby Makes 3" (Col) and "Foolin' Rhythm" (Col), sturdy \$11,000.

## D.C. Not So Bad With 'Doll' Firm at \$19,000; 'For All' Smooth 94G

Washington, Dec. 13.

Things are as good as can be expected here with all factors considered. Biz generally is in lower register but not so bad for time of year. "Beautiful Doll" at Loew's Palace shapes solid, with "Big Wheel" and vaude at Loew's Capitol okay.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-85)—"Big Wheel" (UA) plus vaude. Okay \$19,000. Last week, "Johnny Eager" (M-G) (reissue) plus vaude, not up to hopes but satisfactory \$20,000.

Keith's (RKO) (1,939; 44-80)—"Free For All" (U). Smooth \$9,500. With D. C. background helping. Last week, "Bride for Sale" (RKO) (2d wk), good \$8,000.

Palace (Loew's) (2,370; 44-74)—"Beautiful Doll" (20th). Current champ with firm \$19,000. Last week, "Pinky" (20th) (2d wk), fine \$17,000 in final 10 days and moved to downtown Columbia for third mid-town week.

Playhouse (Loper) (432; 50-85)—"All King's Men" (Col) (3d wk). Continues sizzling \$9,000. Last week, \$11,000. Stays on indie.

National (Heiman) (1,600; 44-74)—"Trapped" (EL). Light \$4,000. Last week, "Fighting Man" (20th) (2d wk), \$4,500.

Metropolitan (Warner) (1,163; 44-74)—"Savage Splendor" (RKO) and "Roughed" (RKO). Normal \$6,500. Last week, "Leave Them Laughing" (WB) (mo.), \$6,000.

Warner (WB) (2,164; 44-74)—"Baby Makes Three" (Col). Slow \$11,000, with pic taking it on chin from town's crit. Last week, "Red, Hot, Blue" (Par), drab \$10,000.

Trans-Lux (T-L) (654; 44-80)—"Holiday Inn" (Par) (reissue) (3d wk). Okay \$5,000. Last week, \$6,000. Holds again.

## 'Heat' Hot 17G, Toronto

Toronto, Dec. 13.

Xmas shopping is beginning to make itself felt here, but "White Heat" is setting a sock pace at Imperial. "Mr. Soft Touch" at three theatres also is very good.

**Estimates for This Week**  
Capital (Loew's) (2,380; 40-70)—"Soft Touch" (Col). Light \$13,500. Last week, "Bride for Sale" (RKO), \$14,000.

Downtown, Glendale, Scarboro, State (20th) (1,050; 955; 608; 694; 35-60)—"Red Light" (UA) and "Jigsaw" (UA). Very good \$13,000. Last week, "Big Wheel" (UA) and "Blondie Hits Jackpot" (Col), \$14,000.

Edmonton, University (FP) (1,000; 1,556; 40-70)—"Girl in Millin" (EL) and "Strange Bargain" (RKO). Fair \$9,000. Last week, "Reckless Moment" (Col), same.

Imperial (FP) (3,373; 40-70)—"White Heat" (WB). Sock \$17,000. Last week, "Inspector General" (WB) (3d wk), \$10,500.

Loew's (Loew) (2,096; 40-70)—"Forsyte Woman" (M-G) (3d wk). Fair \$7,900 after last week's good \$9,500.

Odreon (Rank) (2,390; 50-51-20)—"Beyond Forest" (WB) (2d wk). Okay \$9,000 after last week's nice \$13,000.

Uptown (Loew) (2,743; 40-70)—"Secret Garden" (M-G) and "Big Jack" (M-G). Slim \$5,500. Last week, "Red Danube" (M-G), \$7,500.

## 'Stallion' - 'Opry' Balto's Best, 17G

Baltimore, Dec. 13.

Business remains uneventful in downtown sector. Best current action is being recorded by combo Hippodrome, where "Grand Ole Opry" stagelash is bolstering "Red Stallion in Rockies" into generous figure. Some fairish activity also reported for "The Big Wheel" at Loew's Century.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-60)—"Tension" (M-G). Opening today (Tues.) after fairish week of "Big Wheel" (UA) at \$10,000.

Hippodrome (Rappaport) (2,240; 25-80)—"Red Stallion in Rockies" (EL) plus "Grand Ole Opry" on-stage. Stage layout drawing them in for fine \$17,000. Last week, "Baby Makes Three" (Col) and vaude, okay \$14,400.

Keith's (Schanberger) (2,400; 20-60)—"Holiday Inn" (Par) (reissue) (2d wk). Starting second round tomorrow (Wed.) after pleasing get-away at \$8,000.

Mayfair (Hicks) (980; 20-45)—"Darling Clementine" (20th) (reissue) opens tomorrow (Wed.) after week of "Fury at Sea" (Indie) (reissue) held house average at \$4,000.

New (Mechanics) (1,800; 20-40)—"Pinky" (20th) (4th wk). Starts fourth round tomorrow (Wed.) after all right third at \$7,500.

Stanley (WB) (3,280; 25-75)—"Blue Lagoon" (U). Light \$9,000. Last week, "Kim for Corbus" (UA) fell down badly at \$6,200.

Town (Rappaport) (1,500; 35-65)—"Sinbad" (RKO) and "Spanish Main" (RKO) (reissues). Getting some response at \$9,000. Last week, "Dangerous Profession" (RKO) fair \$7,900.

## 'YOUNG' NOISY ENTRY IN L'VILLE, \$13,000

Louisville, Dec. 13.

"Mighty Joe Young" is the noisy entry this week with biz generally under par on main stem. Plenty of shoppers in the downtown district. "Doctor and Girl" is modest.

**Estimates for This Week**  
Mary Anderson (People's) (1,400; 45-65)—"Farewell to Arms" (WB) (reissue). Modest \$6,500. Last week, "Free for All" (U), \$7,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Mighty Joe Young" (RKO) and "Savage Splendor" (RKO). Parking some h.o. weight. Tail \$13,000. Last week, "Red, Hot, Blue" (Par) and "Strange Bargain" (RKO), good \$14,000.

State (Loew's) (3,000; 45-65)—"Doctor and Girl" (M-G) and "Holiday in Havana" (Col). Modest \$11,000. Last week, "Outpost Morocco" (UA) and "Late for Tears" (UA), about same.

Strand (FA) (1,000; 45-65)—"Black Book" (EL) and "Down Memory Lane" (EL). Medium \$4,500. Last week, "Thieves' Highway" (20th) and "Omoo" (Indie), ditto.

# Town - Stageshow Sock \$150,000 To Pace Generally Weak Broadway; 'Danube' - Adams 46G; Plenty H.O.'s

Heightened tempo of Xmas shopping, plus overly-extended long-runs and a surplus of holdovers, will take a heavy boxoffice toll at Broadway first-run theatres this season. It is a seasonal trend that occurs every year, but the downturn apparently is more severe than last year.

Three important new arrivals offer some break in the monotony of old bills, but the Music Hall alone has anything to shout about. Annual Christmas stagelash and pageant, with "On the Town" as the pic, is giving the Hall an estimated sock \$150,000, or close to it. "Dangerous Profession" shapes up as slim \$12,000 at the Criterion. "Red Danube," with Shep Fields band, Adams - Cannoneri - Plant, others on the stage at the Capitol, is being hurt by pre-holiday influences, with a mild \$48,000 likely. New bill of "Bodyhold" and vaudeville at Palace is drawing only \$15,000, new low for house under current vaudeville policy.

"Battleground" is stand-out among the long-run pictures, with great \$35,000 probable this (5th) round at Astor. Second stanza of "Dancing in Dark," with Mindy Carson topping stage bill, is only \$47,000 at Roxy.

"Great Lover," with Claude Thornhill band and Sarah Vaughan heading stagelash, is holding fairly well, with \$57,000 for third week at Paramount. Combo goes one more frame, "Samson and Delilah" opening there with single show Dec. 21. Cecil DeMille opus opens day-date same night at the Rivoli. "Leave Them Laughing," with Latin-American revue onstage, is down to slight \$30,000 for third week at Strand holding only two days in fourth round. This brings in "Lady Takes Sailor" next Friday (16) with new stage bill consisting of five vaudeville acts.

**Estimates for This Week**  
Astor (City Inv.) (1,200; 60-81-50)—"Battleground" (M-G) (3th wk). Pre-holiday not hurting this much with sock \$35,000 likely this round. Last week, \$39,000. Stays indie.

Bijou (City Inv.) (580; 51-20-22-40)—"Red Shoes" (EL) (40th wk). Still holding well, with \$8,000 in prospect after fancy \$9,000 last week. Continues.

Capitol (Loew's) (4,820; 80-81-50)—"Red Danube" (M-G) with Shep Fields orch, Adams-Cannoneri-Plant, others onstage. Being hurt by pre-Xmas influences with mild \$46,000 likely. Holds.

In ahead, "Wore Yellow Ribbon" (RKO) plus Dick Contino unit (3d wk), \$31,000. "Adam's Rib" (M-G) opens Dec. 25.

Criterion (Moat) (1,700; 50-81-75)—"Dangerous Profession" (RKO). Slim \$12,000 looks, but will hold. Last week, "Story of Molly X" (U), only \$12,500 in 8 1/2 days.

Globe (Brandt) (1,500; 50-81-20)—"Trapped" (EL) (3d wk). Just marking time at about \$8,000. Holds. Second week passably okay \$11,000.

Mayfair (Brandt) (1,730; 50-81-20)—"Intruder in Dust" (M-G) (4th wk). Third week concluded last Monday (12) down to \$16,000 after \$21,000 for second round. "Sands of Iwo Jima" (Rep) opens Dec. 31.

Palace (RKO) (1,700; 55-81-20)—"Bodyhold" (Col) and vaude. Heading for new low at \$15,000. Last week, "The Threat" (RKO) plus vaude, \$18,000.

Paramount (Par) (3,664; 55-81-50)—"Great Lover" (Par) plus Claude Thornhill orch, Sarah Vaughan topping stage bill (4th-final wk). Held very well in view of conditions, at \$57,000 in third week ended last night (Tues.), second week was nice \$66,000. "Samson and Delilah" (Par) opens Dec. 21 with single performance at night, with Russ Case orch, Robert Lenn, chorus onstage.

Park Avenue (U) (563; 51-20-22-40)—"Hamlet" (U) (64th wk). The 63d round ended last night (Tues.) was down to \$5,200 after \$5,500 for 62d week. Although "Rugged O'Riordan" (U) is announced as opening soon, "Hamlet" likely will stay until end of year.

Radio City Music Hall (Rockefeller) (9,945; 80-82-40)—"On the Town" (M-G) with "Nativity" pageant and Christmas show onstage. Doing outstanding business of all midtown deluxers, with great \$150,000 probable for first week. Holding through year-end holidays. In ahead, "Forsyte Woman" (M-G) and stagelash (4th wk), down to \$100,000.

Rialto (Stage) (594; 44-98)—"Red-

ers of Pony Express" (Indie). Opened yesterday (Tues.). Last week, "Tarzan Green Goddess" (Indie) and "Tarzan's New Adventures" (Indie) (reissues), \$7,000, very solid for this time of year, but did not hold. "Give Us This Day" (EL) comes in Monday (19) with special preem at night.

Rivoli (UAT-Par) (2,052; 60-81-25)—"Pinky" (20th) (11th wk). Also slipping, with only \$8,000. Likely this session after \$10,000 last week, below hopes. Holds until Dec. 20, with "Samson and Delilah" (Par) opening with big preem Dec. 21.

Roxy (20th) (3,888; 80-81-75)—"Dancing in Dark" (20th) with Mindy Carson topping stage bill (3d wk). Holding fairly well as compared with first week; about \$47,000 in view this round. First was disappointing \$53,000. Stays only six days of third session, with "Prince of Foxes" and Vic Damone heading stagelash opening with special preem night of Dec. 22.

State (Loew's) (3,450; 50-81-50)—"Holiday Affair" (RKO) (4th wk). Third stanza ended last night (Tues.) was off to light \$12,000 after okay \$17,000 for second. Set to hold until Dec. 23, when "East Side, West Side" (M-G) comes in.

Strand (WB) (2,754; 55-82)—"Leave Them Laughing" (WB) plus Latin-American revue (4th-final wk). Third round ended last night (Tues.) finished at light \$30,000 or close after \$36,000 for second, below hopes. "Lady Takes Sailor" (WB) plus stagelash opens Friday (16). Current bill stays only two days in fourth week.

Sutton (R & B) (561; 70-81-20)—"Fallen Idol" (SRO) (5th wk). Fourth week ended Monday (12) was \$14,800 after smash \$16,600 for third round. Continues on.

Victoria (City Inv.) (1,060; 95-81-50)—"All King's Men" (Col) (6th wk). Fifth frame ended last Monday (12) held well in view of biz around, with \$12,000 after \$14,500 for fourth week. "Third Man" (SRO) opens before Christmas.

## 'Honor' Perks Up Cleve., \$11,000; 'Port' Dim 13G, 'Profession' Dreary 12G

Cleveland, Dec. 13.

Dreary is the word for pre-Yule takes at downtown theatres this week. Best showing is being made by "Without Honor," just okay at the Allen. "Dangerous Profession" looks very mild at Palace while "Port of New York" looks dim at the Hipp. "Adam's Rib" is fairly good in second State week.

Allen (Warner's) (3,000; 55-70)—"Without Honor" (UA). Just okay \$11,000. Last week, "Pinky" (20th) (2d wk), \$12,000.

Esquire (Community) (704; 60-81)—"John Sings Again" (Col) (7th wk). Big \$3,000. Last week, \$6,000.

Hipp (Warner's) (3,700; 55-70)—"Port of New York" (EL). Light \$13,000. Last week, "Pirates of Capri" (FC), \$15,800.

Palace (RKO) (3,200; 55-70)—"Dangerous Profession" (RKO). Mild \$12,000. Last week, "Wore Yellow Ribbon" (RKO) (2d wk), \$8,500.

State (Loew's) (3,450; 55-70)—"Adam's Rib" (M-G) (2d wk). Good \$10,500, following \$16,000 last week.

Stillman (Loew's) (2,700; 55-70)—"Tension" (M-G). Moderate \$8,000. Last week, "Intruder in Dust" (M-G), ditto.

## Tears' Bright \$13,000, Denver; Berle Fair 16G

Denver, Dec. 13.

As usual, pre-Xmas is clipping first-run biz here currently. "Leave Them Laughing" will get top money by playing in three houses, but only fair. "Too Late for Tears" looks big in two spots.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 35-74)—"Late for Tears" (UA) and "Forgotten Women" (Mono), day-date with Taboo. Big \$3,000 or near. Last week, "Outpost in Morocco" (UA) and "Black Midnight" (Mono), \$3,500.

Broadway (Wolfberg) (1,500; 35-74)—"Forsyte Woman" (M-G) (3d wk). Fair \$6,000. Holds again. Last week, \$7,500.

Denham (Corkhill) (1,730; 35-70)—"Holiday Inn" (Par). Fine \$12,000.

(Continued on page 24)

# TODAY!

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**IC PICTURE**



## British Lion's \$4,000,000 Production Loss Accents Anew Industry Plight

London, Dec. 13

Enormous losses on production by British Lion, which fell only a little short of \$4,000,000 for the year ended March 31 last, underline the hazardous state of the British film industry. Last April, the company's new financial chief, Harold C. Drayton, warned stockholders to expect a \$2,000,000 loss on the production program which involved a capital outlay of \$11,000,000.

Coming so soon after the production losses by the Rank group, the news will cause serious concern to the Government, particularly in view of the substantial financing aid granted through the Film Finance Corp. The balance sheet only refers to the first advance of \$3,000,000 made by the films bank, but a further loan of a like amount was made after the close of the company's financial year.

Like Rank, Drayton makes a strong plea for entertainment tax alleviation, but even without such aid he forecasts that the company should be able to produce films which by and large should make a profit over the next two years.

The consolidated balance sheet shows a debt from London Films to British Lion of approximately \$3,700,000, but Drayton explains to stockholders that arrangements are being finalized whereby this will be liquidated through the transfer to British Lion of film productions and other assets.

Consolidated profits made on the distribution side jumped from \$560,000 to \$975,000, but because of the production losses there is a debit of over \$3,250,000 to be carried forward. In the previous year, British Lion paid an ordinary dividend of 30%, but this year there are no payments for either preference or ordinary stockholders.

## See 400-500 Workers Out in Denham Studio Closing Christmas Eve

London, Dec. 13

There is now little hope of preventing the temporary shuttering of Denham studios. Unless there is a last-minute miracle, between 400 and 500 studio workers will be dismissed Christmas Eve. Apart from the labs, which will continue to function, the studio will be manned by a small maintenance staff numbering around 75. The closure of Denham is more or less a week behind schedule, as the picture now on the floor was expected to have been completed by next Friday (16).

First news of the Denham closure was given in VARIETY last March, when it was suggested that production would be concentrated at J. Arthur Rank's other studio at Pinewood. At the time, story was vigorously denied.

It is anticipated that the closure will be of a comparatively short duration, and considerable hope is being placed in the current negotiations which John Davis is conducting in America for production on a joint basis with some U. S. majors. With the shuttering of Denham, Rank will operate only at Pinewood, where at present three films are in the making, but one unit is currently on location.

Two other studio closures are coming. Firstly, the government-operated plant at Beaconsfield, where the Central Office of Information has been making propaganda shorts, will fold for economic reasons when the current program is complete. The other is the Mancunian at Manchester, which will be out of action for two or three months.

## Winnick's 3d Command

London, Dec. 13

Maestro Maurice Winnick, who has already done two Command shows this year, is due for a third, which is unprecedented. He takes his band with him to Windsor Castle to entertain the King and Queen and royal household Saturday (16).

Winnick has been requested to bring along his two top radio features, "20 Questions" and "Ignorance Is Bliss," for same evening.

## Austrian Kiba Makes 3 Film Flops in Row

Vienna, Dec. 8

The "revolving credit" of the workers' bank to Kiba, city-owned production company, will not rotate very long, if *Sop* follows *Sop*. Idea was to grant 10,000,000 schilling credit (at the time, \$1,000,000) to Kiba with idea to use returns (plus expected profits) for new pictures. "Mysterious Depths" was the first in line and turned out to be the worst pic since the end of war.

Then G. W. Pabst tried another one, "Duel With Death," starring Rolf Neukhoff and Anneliese Reinhold, with Maria Eis, Ernst Waldbrunn and Hilde Pitschau also in the cast. A third pic followed a few days later, "One-Two-Three and Out," a wrestling story, starring Hans Moser and directed by J. A. Hübner Kahla. "Duel With Death" is a political yarn, with book and direction by Paul May. Both "Duel" and "Out" have flopped.

## 16m Pix on Upbeat In Britain, France

Washington, Dec. 13

The 16m field for entertainment films is on the upbeat both in Britain and France. U. S. Dept. of Commerce reports. In Britain, says the report by Nathan D. Golden, chief of the motion picture photographic branch, the Rank organization dominates the field. Its subsidiary, G. B. Instructional, Ltd., is the largest of the 15 companies in the sub-standard field. In addition, Movie-Paks, another Rank subsidiary, is the largest firm selling 16m entertainment films outright.

It's estimated that 85% of the Rank films are reduced to 16m after the 35m prints have been in circulation for a year or more. Also, 75% of all 35m British pictures wind up in the 16m market. U. S. firms are also being sold in 16m versions in villages where there is equipment for showing them and also for private use in homes.

France now has 1,224 permanent 16m theatres and 2,744 mobile operators servicing 17,440 outlets. The narrow gauge stuff can be shown almost anywhere with a minimum of fussing because it is all on safety film.

## COL. TURROU TO SHARE IN FRENCH FILM DEAL

Paris, Dec. 8

Col. Leon G. Turrou, formerly with the FBI and U. S. Army counter-intelligence, who scripted "Confessions of a Nazi Spy," and has "Where My Shadow Falls," has a package of his stories serialized in the biggest Paris evening daily, *France Soir*.

He is also getting himself into picture production via a deal with Sam Sirtisky and French producer A. d'Aguiar, getting a share in the intended picture in lieu of payment for the use of one of his stories as the first of a series of crime pics slated by the trio. Script will be done by Jacques Constant.

Bilingual production will be done in France by importing one or two American stars and using local talent for the rest.

Col. Turrou, who had a radio show in which he read the opening and closing sequences, while live talent dramatized the story itself, may do a similar radio show here if a sponsor can be found.

## Soviet's Lehar Nix

Berlin, Nov. 29

Lehar operettas, "Land of Laughter," "The Count of Luxembourg" and "Tsarevits," as well as Paul Abraham's "The Rose of Hawaii," were found "ideologically inappropriate" by directors of legit houses in Thuringia (Soviet Zone).

Lehar was a great favorite of Hitler.

## University Critics

Mexico City, Dec. 8

Enraged because he refused to deadhead them in, as the theatre was crammed with cash customers, a group of students of Nuevo Leon state university at Monterrey, the state capital, drove from the stage with a watering fire hose and insults Adres Spler, of the famed Mexican dramatic family, who is heading a dramatic road company. Show was suspended. Six arrests were made. University dean apologized to Spler and promised to chastise the student rowdies.

## Buchanan, 'Castle' Hailed In London; 'Bonaventure' Looks Click; 'Angels' OK

London, Dec. 13

Production of "Bonaventure," which opened at the Vaudeville last Tuesday (6), brings to the theatre a new playwright of considerable talent. Charlotte Hastings, who authored this play, has developed a strong dramatic situation which is given added punch by a first-rate portrayal from Fay Compton and an intensely moving and understanding performance by Mary Kerridge as a condemned girl who is stranded in a convent. The show, presented by Linnit & Dunfee, has had an exceptionally warm reception and looks set for a steady run.

Jack Buchanan received a warm welcome back to London in "Castle in the Air," presented by himself and Stanley French at the Adelphi Dec. 7. It is a breezy topical comedy by Alan Millville, of an impoverished peer trying to sell his castle, ably directed by Roy Rich, which ran slickly following extended provincial tour. Costarring Irene Manning and Coral Browne registered emphatic hits and first-nighters accorded it enthusiastic reception. Play got front page publicity through government officials making unsuccessful attempts to enforce closing cuts. Should make good holiday attraction and will draw on star's name.

Noel Coward's "Fallen Angels," first produced in London in 1923, startled the metropolis with its daring and frankness. Today, as presented at the Ambassador Nov. 29, it is no more than an outmoded though joyous romp, and in the hands of those superb revue artists, Hermione Gingold and Hermione Baddeley, it is mercilessly kidded. Limitations of the play will matter little so far as the stars' fans are concerned, as it is an ideal vehicle for their biting characterizations. As a curtain-raiser, "Fumed Oak" is in keeping with the main attraction and is made a diverting entertainment in the hands of the two stars.

A revival of the cockney musical, "Me and My Girl," opened at the Winter Garden yesterday (Mon.) to warm critical reception. Show, which had a phenomenal wartime run at the Vic Palace, looks likely to prove a money-spinner over the holiday season. Lupino Lane is again starring, with Austin Melford, Doris Rogers, Polly Ward and Kim Kendall scoring in supporting roles.

## U. S. Film Majors Facing Bioscoop Ouster Threat

The Hague, Dec. 13

Ouster from membership in the Bioscoop Bond (Dutch Film Ass.) of American pix companies that have sold their product on franchise to local districts, is being demanded here by Dutch filmfites with the backing of the government. First attack on this ground is being launched against Paramount and it is probable that Paramount will also be drawn into the hassle.

Dutch contend that U. is not a bonafide distrib since it has franchised away some of its product. U. on its part, counters with the assertion that the franchise is limited. It points out that the company has a going exchange handling releases. Par ab. has a tieup with a local distrib.

Gerald Mayer, Continental director of the Motion Picture Assn. of America, is trying to iron out the tiff with the authorities. U. is also negotiating.

## Other Foreign News

On Page 18

## European Pix Festival Craze Seen On Wane; Critics Deplore Trend

Paris, Dec. 13

## Brit. Road Legit Tooters Seek \$22.50 Weekly Wage

London, Dec. 13

Because they claim that theatre owners have refused to negotiate pay increases, the Musicians' Union is planning a strike in 50 provincial theatres on Christmas Eve which threatens to disrupt the pantomime season.

More than 500 musicians, whose weekly rate of pay ranges from \$14 to \$16, have been instructed to hand in notices. The union is asking for a minimum of \$22.50.

Most of the major provincial cities will be affected, but union chief Hardie Ratcliffe says he doesn't want to interfere with the children's pantomime, and, if necessary, his members may arrange special shows.

## Commons Set for Full Film Debate

London, Dec. 13

"Full-dress House of Commons debate on the present position of the British film industry has been set for tomorrow (Wed.) on a government motion to be moved by Board of Trade proxy Harold Wilson.

Terms of the motion are not yet available, but it is expected to be based primarily on the conclusions in the Plant and Gater reports, the first of which made specific recommendations for Government action.

It is also understood here that Wilson will make his first public report on his informal discussions with Eric Johnston, which have paved the way for renewed negotiations in London in the new year.

Although the British industry as a whole has not yet formulated a definite view in regard to the Plant report, last-minute preparations are being made to insure that every member of Parliament is aware of the importance of the trade's case on entertainment tax, which was one of the major recommendations in the report.

Joint meeting between the British Film Producers Assn. and the Cinematograph Exhibitors Assn. has given final okay to a comprehensive analysis of the tax situation and copies were rushed to every M. P. last weekend.

Because the last meeting of the BPPA executive Wednesday (7) coincided with publication day of the Plant report, it was decided to defer discussion until the next meeting in the new year. The CEA general council is meeting in London tomorrow (Wed.) when it is assumed the findings will be considered.

General consensus of opinion along Wardour street welcomes the decision not to recommend divorce, and there is general appreciation of the comprehensive character of the probe undertaken by the panel.

## Wilcox Snags Pix Rights To Baylis Life Story

London, Dec. 13

Film rights to the life story of Lillian Baylis, who founded and sparkplugged the Old Vic and Sadler's Wells Ballet, have been acquired by Herbert Wilcox. Picture will be made in color and covers the period from the turn of the century to 1950.

Dame Edith Evans, according to Wilcox, will portray the late Miss Baylis on the screen while a number of international stars of theatre, ballet and opera will reenact their roles in the film. Shooting will probably start when Dame Edith is free to assume the title part. She's currently appearing in "Daphne Laureola" at the Wyndham theatre.

Jean Giraudoux's "Madwoman of Chaillet" and Arthur Miller's "Death of a Salesman" to be staged in Berlin soon.

Last year's film festival craze may take a vast depreciation this year. At this writing, of the myriads of fests last year, only one has officially set an opening date for 1950. Venice will open its doors Aug. 20 and has stated that if the Hollywood biggies choose to ignore the fest, the independents will be welcomed with open arms. The Knokke-sur-Zoute festival in Belgium will probably not take place. Locarno, in Switzerland, and the Czechoslovakian Mariánské-Láze festival are still in the doubtful phase. Even the French film fest committee with its manifest white elephant, the Film Palace in Cannes, has as yet given no official indication of its plans for 1950.

Film critics are worried at this sudden lack of cinematic spirit on the continent. They feel that now, more than ever, the film needs glorification and hyping. They point at the films now enjoying phenomenal commercial runs on the strength of being kidded at pic fests. Some pics cited were "The Third Man," "Bitter Rice," "Manon" and "The Bicycle Thief."

Pic critics are the warmest supporters here of the multi-festival idea. Most of them are very poorly paid and bolster up their income with sidelines. A festival means for them a free trip and an expense account.

## Uruguay Is the Gainer As Argentina Holds Off On Sock Pix; U.S. Films Boff

Montevideo, Dec. 8

Uruguay has just closed its film "season" with a five-week holdover of Laurence Olivier's "Hamlet" at the Luzor. Argentine fans across the river haven't seen it, since Argentina won't allow its exhibition without sub-titling.

"Snake Pit" is another picture which has already been exhibited in Uruguay, but not in Argentina. "Joan of Arc," with Ingrid Bergman, was ready for exhibition here, but has been postponed until next year.

"Belinda" was another exceptional grosser here, with "Forever Amber," "Sorry, Wrong Number," "The Treasure of Sierra Madre," "Paisan" and the French picture, "La Belle et la Bête," other record-makers.

Argentine pix also did well with Hugo del Carril's "La Historia del Tango" held over for three weeks at the Coventry. The Argentine moppet, Tancanito, has established himself as a prime film favorite with Uruguayan fans, while comedian Luis Sandrini is undiminished as a top comedian.

Two Uruguayan-made pix also did very good business. These were "El Ladrón de Suenos" ("The Dream Burglar") with Santiago Gomez Cou, Judith Sullivan and Mirtha Torres, and "Detective a Contramano" ("Detective Against the Current") with Pinocho and Mirtha Torres.

## STOLZ 'SPRINGTIME' IN VIENNESE XMAS PREEM

Vienna, Dec. 8

Stadt theatre is rehearsing Robert Stolz' operetta, "Springtime in Vienna" ("Fruehling im Prater"), with book by Ernst Marischka. Producer Franz Stoss hired an all-star cast for the world preem, which is set for Christmas, with Steffi Schaffel, Hedy Fasser, Fritz Imhoff, Toni Neusser and Stefan Skodler as leads. Comes Oskar Sima and Heinz Conradi are also in the cast. Hubert Marischka will direct.

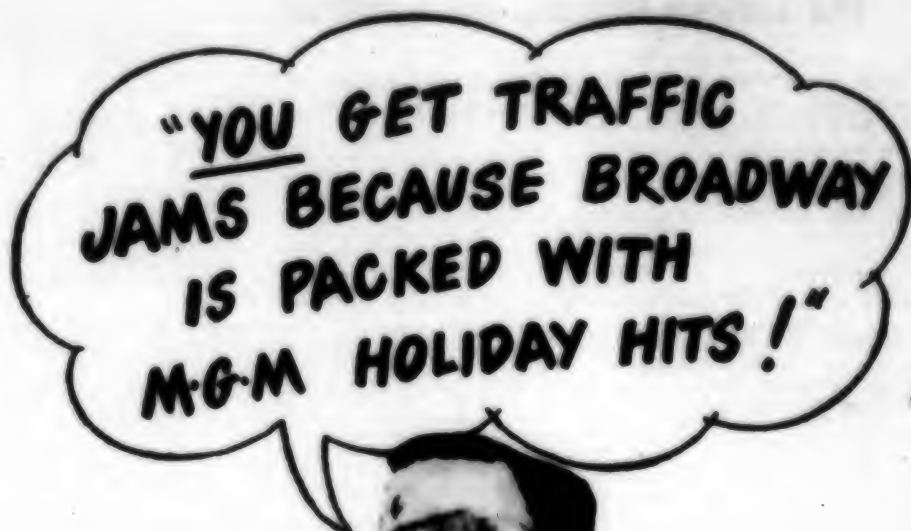
Also during the Christmas holidays, two films with music by Robert Stolz will be preem'd, in "Charming Swindler" and "My Friend Who Couldn't Say No."

## Norge Pix for Britain

Glasgow, Dec. 8

Norwegian government has offered Jack Elder and wife, a U. S. film producer, a six-months scholarship to produce series of pix which will later be shown in Britain.

The Elders recently completed a series of films in Denmark for the J. Arthur Rank Organization.



### ASTOR

M-G-M is here!

#### 'BATTLEGROUND'

Continues to break all Astor records in 2nd Big Month! Special pre-release engagements terrific in Los Angeles at Egyptian and State Theatres. The most praised picture of the year!

### CAPITOL

M-G-M is here!

#### 'ADAM'S RIB'

Topping M-G-M's Biggest throughout the nation. Hailed by Winchell; Picture of the Month in Look; Louella Parsons' "Comedy of the Month" in Cosmopolitan. It follows "Red Danube" at Capitol for Xmas clean-up!

### MUSIC HALL

M-G-M is here!

#### 'ON THE TOWN'

Starts at record-breaking pace with press raves! M-G-M makes the industry's Big Technicolor Musicals ("Take Me Out To The Ball Game", "In The Good Old Summertime", "Barkleys of Broadway" and now "On The Town").

### MAYFAIR

M-G-M is here!

#### 'INTRUDER IN THE DUST'

The only picture in years to win an editorial in The N. Y. Times. Life Magazine's "Movie of the Week," Look Magazine's ditto. "It's terrific," says Louella Parsons.

### STATE

M-G-M is here!

#### 'EAST SIDE, WEST SIDE'

In line with its policy to book only top attractions at the State, M-G-M presents World Premiere of this brilliant All-Star drama based on the best-seller by the author of "Valley of Decision."

### EVERYWHERE

M-G-M is here, too!

#### 'IT'S AN M-G-M CHRISTMAS!'

Watch "Ambush," a great M-G-M Western booked in 20 cities for Xmas. And from M-G-M's West Coast Studios comes the happiest news in years! Preview after preview proves that M-G-M's "Nifty in 1950!"

## Strong Xmas Legit Setup Skedded For London Houses; Stars Join In

London, Dec. 13.

More than a dozen traditional entertainments will open in London's West End during Christmas week, and many others will be presented in the suburbs and throughout the entire country.

To open the Christmas season, Cecil Landeau is staging a "Christmas Party," a revue for children, at the Cambridge. This will be a matinee only attraction, as his "Sauce Tartare" will continue to run at evening performances. Bertram Mills Circus opens at Olympia on the same day with an imposing lineup of acts.

At the London Casino, Emilie Littler is presenting "Little Miss Muffet," with Pat Kirkwood, Richard Murdoch and Carole Lynne. This show opens Dec. 21, and on the same date Tom Arnold's circus starts at Harringay. Another West End pantomime is "Dick Whittington," which opens the following day at the Princess with Hy Hazel, Nat Jackley and Barry Lupino. Other versions of this show in London will be at the Kings, Hammer-smith and at Wimbledon.

Emilie Littler is also responsible for "Charley's Aunt," which goes into the Piesadilly for a limited season Dec. 22. Marten Tiffen has the title role.

For the second year in succession, Val Parnell is presenting traditional entertainment at the Palladium. Title of this year's pantomime is "Puss in Boots," with Tommy Trinder heading a cast which includes George and Bert Bernard and Zoe Gail.

At the Scala, Margaret Lockwood plays Peter in "Peter Pan," in which John Justin doubles the roles of Captain Hook and Mr. Darling. Christian Forrest is Wendy.

Harry Benet's stage version of Walt Disney's "Snow White and the Seven Dwarfs" bows in at the Victoria Palace under Jack Hylton's aegis Dec. 24. Joan Davis plays Snow White and Eric Palmer the Prince.

The day after Christmas Jasper Maskelyne starts a new "Christmas Magic" program at the Duke of York's and on the same day "Treasure Island" starts at the Fortune with Donald Wolfst as Long John Silver. Claude Langdon is presenting "Cinderella on Ice" at the Empress Hall Dec. 26 and "Midsummer Night's Dream" will be shown at matinees only at the St. Martin's.

Another Christmas Eve opening is "Where the Rainbow Ends," which will play morning and afternoon performances at the Comedy.

## Italo Pix Industry Sees No Over-Production; Market Eats Up Product

Rome, Dec. 6.

Italian pix industry is taking exception to reports that there is an over-production of Italian-made films. Facts show that over 800 films were imported last year. But there are more film houses here than in all the British Isles, and the average house in Italy has a greater seating capacity. For this reason, Roman film men point out that 120 pic planned for this year's production is a drop in the bucket.

For the first time since long before the war, Italy is getting back on its feet by putting native films on the world market. Such films are doing very well now in the Scandinavian and South American countries, Australia, practically all European countries, Mexico and others. The U. S. is not the only country to absorb Italian films.

Also the dubbing tax of about \$4,000 per film will limit the number of imports to only the finest foreign product as far as the U. S. and other foreign standards are concerned. However, the person who goes to the films daily doesn't require a super feature every night. The lower quality action and whodunits are a welcome change in his pix fare and these can be made in Italy, tax free, cheaply and strictly for the Italian market, and Italians in Northern Africa and Argentina. There has been a great move toward patronizing local product.

## \$31,000,000 Spent O'Seas By British COI for Year

London, Dec. 13.

Of its overall budget of \$45,000,000, the Central Office of Information spent \$14,000,000 at home and the balance in overseas publicity. These figures are incorporated in the second annual report published last Tuesday (6). Total spent abroad included more than \$12,500,000 on behalf of the British Broadcasting Corp. and \$7,000,000 to publicize the British Council.

At home, the COI spent part of its budget on production of 66 films as well as 50 re-edited shorts prepared from existing material. Outside ordinary picture theatres, these films attracted audiences of almost 11,000,000. Among the films sponsored by government departments and produced by the COI were "Steps in the Ballet" for the British Council and a short on the coal situation for the Economic Information Unit.

## Hungarian Film Talent, Oldtimers and New, Now Flood German Industry

Frankfurt, Dec. 6.

Hungarian pix talent has flooded the German motion picture industry, with practically all notable representatives of the Hungarian industry now working here.

Real Film, Ltd., big Hamburg company, is run by veteran producer Gyula Trebitsch, with most of its pix directed by Géza Cziffra. He also made several films here during war times and is regarded as an old hand in German film biz.

Real's newest, "Sender Unknown," will be made by Akos Rathonyi, who left Hungary in 1940 to become an assistant of Sir Alexander Korda in England. Rathonyi will probably make other pix here, too.

Joseph Baky is another oldtimer in Germany, and directed several pix before the war. He now runs his own producing company, Objektiv Film, in Munich.

Géza Bolvary is junketing between Italy, Germany and Austria. Presently he is making a Bruckner biopic in Munich for an Austrian company.

Herbert Korosi, cameraman, and Gabor Vaszary, well-known novelist, playwright and director, is also here. So is Esther Rethy, soprano of the Vienna Opera, and Sari Barabas, former Budapest operetta star and now prima donna in Fritz Fisher's "Tsardasprincess, 1936" in Hamburg.

Additionally, the two best contemporary Hungarian directors are also in voluntary exile. Akos D. Hamza is in Paris, and Géza Radányi is in Rome, along with screen-star wife Maria Tasmady-Fekete.

Bela Gaal, star director in Hungary in the 1930s, was arrested during the war by the Gestapo and died in Dachau, March, 1945.

## Foreign Film Notes

Raul Gresta, producer of "Devil in the Flesh," due in from France the end of the month, He'll huddle with William Shellen, general sales manager of Graetz's A. F. E. Corp., on plans for general release of the pic which already has had firstruns in six nationwide key cities. "God, Man and Devil," first Yiddish feature film to be made in the U. S. since the war, opens at the Stanley, N. Y. around Jan. 1. Starring Michael Michalek, the picture was produced by Aaron Films Corp. Albert Dezel picked up midwest distribution rights to Spalter International Pictures' French import "The Wench." Bernie Rubin of Imperial Pictures Co. inked a deal with Four Continents Films whereby he'll rep the latter in releasing "The Agitator" and "Lisbon Story" in northern Ohio territory. Canadian distribution of the Italian entry, "Outcry," will be handled by Jack Rober of Peerless Films. It's the initial try for Peerless in the foreign field.

Morris Goodman, who sold his interest in Dietsma International Films Corp. resigned as prez and director of the firm. . . . Albert Dezel acquired Detroit and Chicago rights to Spalter-International's French and Italian imports, "The Wench" and "Barber of Seville."

## 2 Swede Pix for N. Y.

Brace of Swedish films are hitting the midtown New York art houses this month. Initial one is "The Surf," which is scheduled to open Friday (16) at the Ambassador. Starring Ingrid Bergman, the picture was made in 1937, and was originally titled "Brannigar." Hyperion Films is distributing.

American preem of "The Children," a prize-winning Swedish pic, has been set for the Arcadia. Film stars a non-professional cast of seven children and was directed by Rolf Husberg from his own adaptation of Laura Fittinghoff's "Children of the Moor." Scandia Films is releasing.

## Seek San Marino Comm'l Radio

Rome, Dec. 13.

A number of Italian and U. S. promoters are trying to establish a radio station in the tiny independent country of San Marino, which at present is entirely without a transmitter. Feeling is that Radio Monte Carlo, in Monaco, has been highly successful commercially and with smart operation a San Marino outlet could duplicate that operation or the pre-war success of Radio Luxembourg.

The rush is on to seek a way of getting a wavelength for the republic. With any power at all, a San Marino station would beam into Italy and into other countries as well. Behind the plan is the fact that the Italian radio is a monopoly leased from the government and is ruled by a board with the same diverse political composition as the Italian chamber of deputies, and its commercials are limited and poorly handled. A San Marino station, it's felt, would give private Italian companies a chance to air commercial stanzas along the lines of the U. S. Radio Lux and Monte Carlo.

Among those interested in the project is an American watchmaker and industrialist whose holdings include factories in France and Switzerland.

## Film Congress in Rome Supports 'Hollywood 10'

Rome, Dec. 4.

The International Film Congress, held in Rome recently, voiced strong support of the so-called "Hollywood 10," who were banned from employment at the major U. S. studios due to their alleged Communist sympathies. Resolution of the Congress, which was most heavily attended by Italian film producers and directors, denounced Hollywood for discriminating against artists who made "good and humane" films.

Roberto Rossellini and Vittorio De Sica, director of "Bicycle Thief," were among the resolution's signers.

## Current London Shows

(Figures show weeks of run)

London, Dec. 13.  
 "Annie Get Gun," Col'Em (132).  
 "Bean Stralagem," Lyric (33).  
 "Before Party," St. Martin (7).  
 "Big Show 1949," Palladium (6).  
 "Black Chiffon," Westminster (33).  
 "Bonaventure," Vaude (1).  
 "Brigadoon," Majestic (35).  
 "Castle Air," Adelphi (1).  
 "Daphne Laureola," Wynd'm (38).  
 "Death of Salesman," Phnx (20).  
 "Ella, Sleep Here," Strand (7).  
 "Fallen Angels," Ambass (1).  
 "Folies Bergere," Hipp (10).  
 "Harvey," Prince of Wales (50).  
 "Helena," Haymarket (46).  
 "Her Excellency," Saville (25).  
 "Ice Vagueness," Stoll (22).  
 "King's Rhapsody," Palace (13).  
 "Lady Audley," Princess (4).  
 "Lady's Not Burn'g," Globe (32).  
 "Latin Q. Revue," Casino (38).  
 "Me and My Girl," Winter (1).  
 "Murder at Vic," Playhouse (2).  
 "Oklahoma," Drury Lane (132).  
 "Old Vic Rep. New (9).  
 "On Monday Next," Comedy (28).  
 "One Wild Out," Garrick (54).  
 "Philly Story," Dutch's (2).  
 "Sauce Tartare," Cambridge (30).  
 "Seagull," St. James (4).  
 "Streetcar," Aldwych (4).  
 "Tun & Bill," Vic. Pal (7).  
 "Third Visitor," York's (27).  
 "Traveler's Joy," Criterion (79).  
 "Treasure Hunt," Apollo (13).  
 "Worm's View," Whitehall (138).  
 "Young Wives Tale," Savoy (22).

## Swedes Nixed 11 U. S. Films in 1949; Finns Not Far Behind, Banning 8

Stockholm, Dec. 6.

Some 12 film imports were rejected by the Swedish Censorship Board during 1949. Three others were also originally on the condemned list, but were later approved for exhibition after requested cuts were made by their respective distributors. Pix banned are all of American origin with the exception of a lone British entry, "Brighton Rock."

Among the U. S. features frowned on by the bluecoats are "The Dark Corner" (20th), "Each Dawn I Die" (WB), "Fear in the Night" (Par), "The Crooked Way" (UA), "The Set-up" (RKO), "Mr. Soft Touch" (Col), "The Big Shot" (WB), "Dodge City" (WB), "Last for Gold" (Col), "The Fabulous Texan" (Rep) and "The Great Manhunt" (Col).

Comprising the trio which later were okayed are "Buried Alive" (PRC), "Canyon City" (EL) and "Abbott and Costello Meet the Killer" (U-I). Republic's "Fabulous Texan" reportedly may receive the censorial greenlight in the near future as the company is understood to be revising the print for Swedish audiences. Both "Dark Corner" and "Brighton Rock" were shown to the board several times throughout the year, but each time the films failed to qualify for official sanction.

While the censors appear to go all out in barring pictures that depict extreme violence, gangster yarns and certain psychological thrillers, sex and the partially undraped female form seem to receive no objections at all. The French-made "Manon" was passed by the bluecoats here with no cuts whatever, whereas the same film has been axed in a number of other European countries due to its "too passionate" love scenes.

Finland Board Busy

Helsinki, Dec. 6.

Finland Censor Board banned eight U. S. films this year. Group includes "Suspense" (Mono), "The Guilty" (Mono), "Raw Deal" (EL), "Walk a Crooked Mile" (Col), "Larceny" (U-I), "The Window" (RKO), "Abbott and Costello Meet Frankenstein" (U-I), and "Fear in the Night" (Par).

## Yank Plays Dominating Stockholm Legit Scene; 'Harvey,' 'Okla.' Billed

Stockholm, Dec. 6.

Plays of U. S. origin are currently dominating the legit scene here. "Anne of the Thousand Days" opens at the Royal Dramatic theatre tomorrow (7) with Lars Hanson and Inga Tidblad in the leading roles. Olaf Molander is directing. Theatre did fine business with its last two presentations, "A Streetcar Named Desire" and "Death of Salesman."

"Annie Get Your Gun" at the Oscar's, is currently the biggest grosser. "Oklahoma" is scheduled for the China Dec. 30, and is expected to be another top attraction. The Southern theatre was drawing heavy receipts with "High Button Shoes," but Ake Soderblom's withdrawal from the leading role, because of illness and then film commitments, has caused a box downturn.

"Harvey" is slated to open at the Vasa theatre Dec. 30, starring Max Hansen, who appeared in the role in Copenhagen. The character of Elwood P. Dowd, which was a strong laugh-getter in the U. S., is solemnly received by Scandinavian audiences, who regard him as a tragic rather than a comic person.

## ABP's Latta Due in N. Y.

London, Dec. 13.

Before sailing last Friday (9) on his first visit back to America since his appointment as managing director of Associated British Pictures, C. J. Latta attended with Sir Philip Warton, chairman of the corporation, the second annual winter conference of regional controllers held last week at Brighton.

Latta, who is accompanied by his wife, is expecting to visit Hollywood before returning to England in February.

## London Legit

London, Dec. 8.

Arthur Hesse returns to "One Wild Out," the Linnit and Dunfee hit at the Garrick theatre, for "Boxing Day" (Dec. 26). Bartley Powers, who replaced him during his illness, is skedded for one of top roles in Jack Buchanan's "Detective Story," which is likely to follow the present Adelphi show, "Castle in the Air," in due course.

Two shows which got bad to lukewarm press are doing capacity biz. These are "Philadelphia Story," Henry Sherck's show at the Duchess, which has broken the house record established by "The Linden Tree," a couple of years ago, and the Noel Coward revival, "Fallen Angels," at the Ambassadors, starring Hermione Gingold and Hermione Baddeley. Charlie Chester and his gang have lined up a new road show, which is again presented by George and Alfred Black. Show opens at Nottingham, Jan. 9 and is already booked for entire next year. . . . T. S. Eliot's "Cocktail Story," which Henry Sherck originally produced at the Edinburgh Festival, opens at Brighton, Dec. 19, after which it goes to New York, in association with Gilbert Miller, with Irene Worth, Alec Guinness and Peter Reynolds.

Val Parnell's "Puss in Boots" pantomime, due at London Palladium as the Christmas attraction, has George Prentice, George D'Ormonde and partner, Al Gordon's Dogs, three standard American acts, and Bollans Ivanko troupe as the specialties, with Tommy Trinder and Bernard Bros. the stars. Bruce Trent playing the lead in "Brigadoon," current American hit at His Majesty's theatre. Took up part vacated by Phil Hanna, who recently returned to America. . . . Max and Harry Nesbitt, African vaudevillians who have been here for some years, sail for Australia Jan. 12 to star in the Davis Martin revue. "Here, There and Everywhere," skedded to open at Sydney or Melbourne Feb. 13.

Featured with them is Robert Lamoureux. Expect to be away at least six months. Jack Hylton has signed Alfred Marks, English comic, to star in "High Button Shoes," which opens for run at Manchester as Christmas attraction, with Frances Day to play top female role. . . . Robert Atkins to stage "Midsummer Nights Dream" at St. Martin's theatre as Yuletide attraction for morning and afternoon performances with cast of "Before the Party," currently at this house, to double in "Dream."

George and Alfred Black, who have acquired rights to Hugh Hastings' comedy, "Seagulls Over Sorrento," in association with H. M. Tennent, Ltd., intend to present it in the West End early next year. Their "Pecadilly Hayride," which has been touring for two years, ended its run Dec. 3, but resumes touring with entirely new cast March 5 with musical already booked for nine months. Their "Stand Easy" show, starring Charlie Chester and his gang, is already booked for entire next year, opening at Nottingham, Jan. 9 for two weeks with Finsbury Park, Glasgow, Newcastle and Birmingham to follow. . . . Muriel is booked to stay here for one year with "Death of a Salesman," H. M. Tennent, Ltd., which presents the show, expects it to stay longer and is already debuting with Edward G. Robinson to replace Muriel.

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**1950's**  
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**'TEN-BEST'**  
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**WARNER BROS.**  
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# Hasty Heart

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**TRADE SHOW**  
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**DEC. 19**  
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*Performances that attain  
 a surprising new stature for*

**RONALD  
 REAGAN  
 PATRICIA  
 NEAL**

*And the Sensational New Star*

**RICHARD  
 TODD**

SCREEN PLAY BY RANALD MacDOUGALL

DIRECTED BY  
**VINCENT SHERMAN**



**ALBANY**  
 Warner Screening Room  
 79 N. Pearl St. • 12:50 P.M.

**ATLANTA**  
 20th Century-Fox Screening Room  
 197 Walton St. N.W. • 2:30 P.M.

**BOSTON**  
 BBO Screening Room  
 122 Arlington St. • 2:30 P.M.

**BUFFALO**  
 Paramount Screening Room  
 444 Franklin St. • 2:00 P.M.

**CHARLOTTE**  
 20th Century-Fox Screening Room  
 300 S. Church St. • 10:00 P.M.

**CHICAGO**  
 Warner Screening Room  
 1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI**  
 BBO Palace Th. Screening Room  
 Palace Th. Bldg. E. 4th • 2:00 P.M.

**CLEVELAND**  
 Warner Screening Room  
 2300 Payne Ave. • 8:00 P.M.

**DALLAS**  
 20th Century-Fox Screening Room  
 1003 Wood St. • 2:00 P.M.

**DENVER**  
 Paramount Screening Room  
 2100 Stout St. • 2:00 P.M.

**DES MOINES**  
 Paramount Screening Room  
 1225 High St. • 12:45 P.M.

**DETROIT**  
 Film Exchange Building  
 2310 Cass Ave. • 2:00 P.M.

**INDIANAPOLIS**  
 Universal Screening Room  
 517 No. Illinois St. • 1:00 P.M.

**JACKSONVILLE**  
 Florida Theatre Bldg. St. Bn.  
 120 E. Forsyth St. • 2:30 P.M.

**KANSAS CITY**  
 20th Century-Fox Screening Room  
 1720 Wyandotte St. • 1:30 P.M.

**LOS ANGELES**  
 Warner Screening Room  
 2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS**  
 20th Century-Fox Screening Room  
 151 Vance Ave. • 2:00 P.M.

**MILWAUKEE**  
 Warner Theatre Screening Room  
 212 W. Wisconsin Ave. • 2:00 P.M.

**MINNEAPOLIS**  
 Warner Screening Room  
 1000 Currie Ave. • 2:00 P.M.

**NEW HAVEN**  
 Warner Theatre Projection Room  
 70 College St. • 2:00 P.M.

**NEW ORLEANS**  
 20th Century-Fox Screening Room  
 200 S. Liberty St. • 8:00 P.M.

**NEW YORK**  
 Home Office  
 321 W. 44th St. • 2:30 P.M.

**OKLAHOMA**  
 20th Century-Fox Screening Room  
 10 North Lee St. • 1:30 P.M.

**OMAHA**  
 20th Century-Fox Screening Room  
 1502 Davenport St. • 1:00 P.M.

**PHILADELPHIA**  
 Warner Screening Room  
 230 N. 13th St. • 2:30 P.M.

**PITTSBURGH**  
 20th Century-Fox Screening Room  
 1715 Blvd. of Allies • 1:30 P.M.

**PORTLAND**  
 Jewel Box Screening Room  
 1947 N.W. Kearney St. • 2:00 P.M.

**SALT LAKE**  
 20th Century-Fox Screening Room  
 214 East 1st South • 2:00 P.M.

**SAN FRANCISCO**  
 Paramount Pict. Screening Room  
 205 Golden Gate Ave. • 1:30 P.M.

**SEATTLE**  
 Jewel Box Screening Room  
 2318 Second Ave. • 10:30 A.M.

**ST. LOUIS**  
 France Screening Room  
 3143 Olive St. • 1:00 P.M.

**WASHINGTON**  
 Warner Theatre Building  
 120 & E St. N.W. • 10:30 A.M.

# Meiselman Circuit Appeal Questions Legality of Court's Injunction Nix

Washington, Dec. 13.

H. B. Meiselman Theatres told the 4th U. S. circuit court of appeals yesterday (12) that a North Carolina district court had refused "to enjoin an injurious concerted refusal by film distributors to permit first-run competition between an independent theatre and theatres affiliated with one of them, when the Supreme Court has already found such a refusal to be illegal."

The Meiselman appeal brief, filed with the 4th circuit insisted that the only question in the case was whether the District Court could do this.

The Meiselman action is for an injunction to prevent Paramount, RKO, 20th-Fox, United Artists, Warner Bros., Universal and Columbia from feeding their first-runs to three theatres which have been owned and operated by Paramount and H. F. Kinney.

Meiselman operates a class nabe, the Center, in a top residential section of Charlotte, N. C. It has been bidding for first-runs against the downtown Broadway, Carolina and Imperial theatres, all controlled by Par and Kinney. It claims to have been turned down even when it bid higher.

Action was started by the Meiselman brothers two years ago, but the district court agreed with the position of the majors that if they gave a neighborhood house first-runs of "A" pix, it lessened the prestige and value of the films for subsequent sale to other nabs.

The Meiselman brief asserts that aside from Metro product, which it won on a competitive bidding basis, the only first-runs it obtained from the majors were those not wanted by the Paramount-controlled houses, generally "B" pictures.

## Wright Prepares Brief

Robert Wright, former motion picture specialist for the anti-trust division of the Justice Department, is affiliated with the firm of Claggett & Schilz and the appeal and prepared the Meiselman brief. He outlined, in part, in the brief:

"The ultimate facts which entitle appellants to an injunction are not disputed. The motives for the refusal set forth in the affidavits of some of the appellees' sales managers are open to question but immaterial. These affidavits argue that first-run exhibition of their best films at the Center (Meiselman house) might result in so great a loss of subsequent-run revenues in North and South Carolina that no additional first-run revenue from the Center could offset it. None attempted to point out why this effect did not occur with respect to the best films of Loew's.

"The distributor appellees' conduct was necessarily intended to protect Paramount from competition and was illegal, per se. The kind of agreement that ordinarily violates the Sherman Act is one which his necessarily inferred from a pattern of business conduct which actually produces the restraint of competition the parties knew it must produce. The Supreme Court in the big anti-trust suit pointed out that a specific intent to restrain trade was unnecessary to a finding of violation of the Sherman Act.

"The distributor appellees in protecting Paramount from first-run competition were continuing the conspiracies found in United States versus Paramount Pictures, Inc., et al.

"Appellants are threatened with irreparable injury from the distributor appellees' refusal to permit competition for their best films.

"The injunction sought is only designed to permit the Center to compete for survival with Paramount's theatres. In the last analysis, the motion picture patrons of Charlotte may be trusted to decide for themselves whether or not they will support exhibition of the best films on first-run in a theatre in Myers Park as well as in downtown theatres."

## Baptist Pic's Preem

Holiness, N. H., Dec. 13.

An Army film, "From Whence Cometh My Help," produced for the Chaplain Corps, was given its first public showing at the local Baptist Church, whose pastor, Rev. Ivan C. Whipple, World War II chaplain, was technical adviser in its production.

## Huston, Hornblow

### Quit 'Quo Vadis'

Hollywood, Dec. 13.

Metro granted the requests of Arthur Hornblow, Jr., and John Huston to be relieved of their assignments as producer and director of "Quo Vadis." Hornblow, after nearly three years of preparation on the \$4,000,000 project, asked permission to take on other pictures. Huston followed Hornblow's example after a year on the job, and for the same reason.

Practically all the preliminary details of the production have been completed and the actual filming will start next summer in Italy with a new producer and director. Hornblow is now making "The Asphalt Jungle" and has been assigned to "The Big Apple," a Lana Turner starrer.

Henry Henigson, his manager of "Quo Vadis," is enroute from Italy for meetings on the producer and director replacements.

## Astor Pix Pacts For UA Oldies' Re-Distrib

Worldwide distribution rights to four old United Artists pictures were picked up last week by R. M. Savini, prez of Astor Pictures, in a deal closed with Walter E. Heller & Co., Chicago investment firm. Three of the films were previously taken over from their original producers by Heller and Ideal Factoring Co. in a friendly foreclosure while Heller foreclosed the fourth on his own.

First three pix include "The Bachelor's Daughters," "Delightfully Dangerous," and "Bedside Manner." Heller solely controlled the Benedict Bogus production, "Christmas Eve." Astor bought the quartet of pix for an undisclosed flat sum.

In still another transaction wrapped up last week Savini inked a pact with Edward Small Productions which hands Astor distribution rights to seven pictures. Payment for the pix is on a percentage basis. Only one of the seven, "Brewster's Millions," involves 35m rights while the balance embraces 16m prints.

Other six Small pictures, all calling for 16m worldwide distribution, are "I Cover the Waterfront," "Red Salute," "Palooka," "Transatlantic Merry-Go-Round," "Let 'Em Have It" and "The Melody Lingers On." Astor already has sold the United Kingdom 16m rights to the group to Ariston Films, Ltd., of London.

## 20th's 3 World Preems For Xmas-New Year's Sked

Twentieth-Fox has set world preems on three of its top films for the Christmas and New Year's holiday season. Company this week revealed that the John Ford-directed "When Willie Comes Marching Home" will be launched day-and-date in three Miami theatres Dec. 30. Already set for the holiday sendoff were "Prince of Foxes," opening at the Rova, N. Y., Dec. 23, and "12 O'Clock High," slated for a Los Angeles preem late next month.

For added bullyhoo on "Willie" 20th will tie in with the Orange Bowl football game New Year's Day in Miami. Colleen Townsend selected as the "Sweetheart of the Orange Bowl," will do a series of personals starting Dec. 26, to be climaxed by a between-halves interview which will be aired over the CBS web. "Foxes" is scheduled for a special pre-opening screening Dec. 22 at the Rova under sponsorship of the United Hospital Fund. Opening date and L. A. theatre for the "12 O'Clock" preem have not been set.

## Towne Hearings End

Chicago, Dec. 13.

Hearings in the Towne theatre, Milwaukee, \$1,000,000 anti-trust suit ended last week in Chi Federal district court. Court ordered both sides to have final briefs and other papers in before Jan. 14.

Final sessions were devoted to arguments as to whether or not a conspiracy existed in moving plans of the various distribu-

## U's Treasury Okay

Universal has reached agreement with the U. S. Treasury Dept. on a tax rebate for coin paid out by the company on surplus profits levies over a six-year period. While the amount has yet to be tabulated completely, sum is said to be in excess of \$2,000,000. Compromise was reached after U originally filed for \$10,000,000 and then came down to \$6,000,000 in early negotiations.

Settlement has been reached with tax officials but still requires the okay of Treasury Secretary John W. Snyder before being inked.

## Blumberg-Rank

Continued from page 1

Matty Fox, U veepee, who also acts as board chairman of United World Films, is slated to resign from the parent company while retaining his spot with UWF, a 16m and television subsid. Fox, it is said, will step out before the next stockholders' meet to concentrate on his company, which serves as U. S. purchasing agent for the Indonesian government.

As a possible first step in that direction, Fox recently unloaded 28,000 stock option warrants which the exec held against U's common. Options had been granted as part of his employment contract.

Simultaneously with the Prutzman-Machonovich anking board accepted the resignation of E. T. Gomersall, assistant to the general sales manager, and Eugene Castle, veepee of UWF. Neither resignation had reference to the Cowdin blowoff. Gomersall had acted in a dual capacity with A. J. O'Keefe, assistant general sales manager, and it is believed economy measures determined the step.

Castle took the step because his contract with U gives him an out on Dec. 31 at his own option. Independently wealthy, having realized \$3,000,000 through the sale three years ago of his Castle Films unit to UWF, Castle has been yarning retirement for some time. He stayed with the company after the sale to help put it on the road towards amortization of its \$3,000,000 purchase price. He now feels he has done all he can for its operations.

Hole caused by the Prutzman resignation will be filled by Adolph Schimel, who has been elected veepee and general counsel. Schimel previously acted as both attorney for the company and its secretary. He joined U in 1925 and has been a legal rep for the outfit since that date.

Prutzman has been retained in a consultant's capacity. Similar arrangement was reached with Cowdin when his spot was erased. In a further move U's board granted new one-year tickets to Blumberg, Schimel, William Goets, production chief; Leo Spitz, studio biggie; William A. Scully, distrib veepee; Joseph H. Seidelman, foreign dept. head, and John O'Connor, veepee.

Board also signaled the Blumberg control by eliminating the post of board chairman and stating that the company proxy will be the chief executive.

## Drive-Ins

Continued from page 1

of the stimulation to theatregoing brought about by the drive-in.

Number of similar, although not quite so spectacular, reports have been received by exhib groups. However, experience of most suburban houses is that they show a loss of about 3% of their patronage with the opening of a competing under-the-stars theatre.

Owners of regulation houses are being warned by the committees studying the drive-in encroachment that they must expect the open-air theatres "to relegate marginal business to a lesser position, just as the building of deluxe theatres relegated many lesser house to a lower standing."

"If you are in a situation which now can profitably support two or more theatres," one such exhib association report warns, "you will very shortly find a drive-in theatre competing with you in that situation. Our advice is to get in there yourself and keep the operation of drive-ins, as far as possible, in the regular theatre hands rather than in the hands of people who don't know how or where to buy a reel of film."

## Inside Stuff—Pictures

Britishers, unlike Brooklynites, apparently know how to handle a situation in which the last reel of a film is missing. In the town of Widdes, England, "Knock On Any Door" arrived at the Plaza theatre last week minus the final reel, but manager Harold Cookson nonchalantly stepped on stage to reenact the missing portions after telling the audience: "Imagine I am Humphrey Bogart." The payees were satisfied.

In Brooklyn, a similar situation also occurred last week. Similar, that is, except for a riot which broke out when the announcement was made that the last reel of a Gene Autry western had disappeared. The showing was taking place in a Brooklyn public school under the auspices of the Parent-Teachers Assn. in a move to give "wholesome" screen fare to the neighborhood kids. The kids, who had paid 10c each, began throwing objects at the PTA members as soon as the house lights went on, knocked over the projector and ran off with the wires. Peace was restored after one kid yelled: "Chickie, the cops."

Julian Roffman and Maynard Gertler have come up with an interesting technique in their production of a 16-minute short labeled "FDR-Hyde Park." Made with a 35m camera, pic uses no actors in re-creating the story of the late President through objects and surroundings that played a pertinent part in his rise. A dramatic mood is sustained via a combination of camerawork, music and narration.

Pic was made for Official Films as the first in a series of shorts on American presidents to be put into non-theatrical distribution. However, Official is considering putting the documentary on the market for regular theatre showings. Credits list Roffman as director and lenser, Ben Kerner, stripier and associate producer; Kerner and Norman Rosten, narration; Norman Rose, narrator; and Irving Landau, music. Roffman is currently working on the second of the series, built around Thomas Jefferson.

The series of promotional shorts on the film industry, which are being released under the Motion Picture Assn. of America auspices by the majors, are nearing completion with 11 out of the projected 12 already in the can. The last subject, "The Sound Director," is yet to be completed at the Warner Bros. studio early in 1950.

Board of trustees of the project are also making 16m prints of the shorts available for non-commercial distribution. The narrow-gauge print of the initial one-reeler, "Let's Go To the Movies," will be ready in February with the others to be printed in 16m approximately nine months after commercial distribution. Each short in the series titled "The Movies and You," is expected to get over 15,500 playdates.

Hollywood anti-Communist pix cycle, which has been bitterly attacked by the Commie and Maslovite press, is being fired upon from the opposite direction by Catholic leaders. The Sign, national Catholic magazine, in its December issue, points to an alleged "lack of conviction and half-hearted effort" on Hollywood's part in portraying the "Red Menace" and asks whether "there is subtle but highly efficient sabotage at work." Mag asserts that "in portraying Communists as hoodlums, crackpots or paid mercenaries, the screen is evading the issues."

Unable to obtain its regular supply of release prints on "Cinderella" from Technicolor for some weeks yet, Walt Disney has ordered four special prints which are being used in four sections of the country for exploitation. Charles Levy, Disney pub-ad chief; Terry Turner, RKO exploitation director, and two RKO field men are touring with the prints, showing them to newspaper and radio people and other "opinion-makers" in each town. They'll be out until about Christmas.

Nomination of Humphrey Bogart by the Hollywood Women's Press club as an uncooperative actor threw the Columbia backs into a tizz. During his 42 days on that lot in "Behind the Mask," Bogart did 86 newspaper interviews, 24 more for magazines and taped four more for local radio spotters. Studio backs are asking: "What do the gals want—a panda?"

Don Hartman, currently touring Europe, is reported heading for a producer berth at Metro. Before he left on his vacation Hartman held several huddles with Dore Schary, who had been his boss at RKO. On that lot he prepared "Holiday Affair" and "Every Girl Should Be Married."

Metro is sending out 15,000 brochures on each of its new contractees to exhibitors throughout the country who have been clamoring for new faces on the screen. Booklets contain vital statistics, feature stories and cheeseecake. First two subjects of the nationwide buildup are Vera-Ellen and Jean Hagen.

As soon as Bob Hope is available, Paramount will shoot another ending for "Fancy Pants." This will be the third ending. Two previous attempts failed to click with preview audiences. Understood Gene Autry will make a surprise entrance in the third tag-end.

## 20th's Value Seen Up

Continued from page 1

given to the values in the new properties." In line with that, the survey estimated that 20th's theatre division this year will earn about \$3.05 per share common as compared with \$4.68 in 1946, but a 1942-48 average of \$2.60 per share. Production and distribution division, on the other hand, should earn about \$1.45 per share for 1949 as compared with \$3.49 in 1946 and a 1942-48 average of \$2.59.

While these figures "the survey said, "are before preferred dividend requirements (the present senior capitalization should be easily absorbed by the new surviving companies), they do suggest that: (a) The theatre property alone probably will be able to support the going market price, and (b) The film producing division, one of the best in the industry, therefore, is where the room for capital appreciation lies. In our opinion, an interesting long-term potential is offered, meanwhile, capital is rewarded with an 8.7% return on the current \$2 dividend rate."

Survey pointed out that, on an industry basis, the readjustment from the "abnormalities of a post-war boom to the realities of the present" have been almost completed as evidenced by a decline in the average negative cost of \$1, 800,000 this year, compared to \$2, 300,000 in 1947. In addition, it said, neither television nor devaluation is the earnings threats it was formerly feared to be. According to the brokers' report, 20th's foreign gross for 1949 will jump from last year's \$30,000,000 to about \$31,500,000, despite the fourth-quarter currency unsettlement. Foreign revenue for 1950 should be even better, it said, since the industry will add several new markets, including Germany.

Bearing out optimistic estimates of 20th execs, the survey said that domestic rentals for 1949 should reach a new all-time peak of over \$42,000,000, compared with a 1944-48 average of \$34,100,000. From present indications, it said, 1949 earnings will about equal last year's profit of \$4.29 per share. "Financially," the report stated "20th will end the year in a strong position—with cash and government securities (securities) almost one-and-a-half times current liabilities and net working capital the highest in history. After deducting long-term debt, minority interests and the prior preferred stock—a total of about \$13.70 per common share—year-end net working capital should equal about \$15.50 per share. At going prices, 20th is the cheapest of the major producers in relation to assets and earnings."



# South Sea **SINNER**

**Starring SHELLEY WINTERS • MACDONALD CAREY**  
**HELENA CARTER**

with **LUTHER ADLER • FRANK LOVEJOY** and **LIBERACE** new sensation of the piano!

Screenplay by JOEL MALONE and OSCAR BRODNEY • Directed by BRUCE HUMBERSTONE • Produced by MICHAEL KRAINE



## Film Reviews

Continued from page 8

### Francis

shows up with a new heroic project, all of them successful. Since the loot is a simpleton-but-honest, his insistence on crediting the conversationalist mule for his exploits keeps him on the lunacy lists. The beast, it seems, will not talk to any outsiders until a five-star general shows up and commands the animal into yammering. Duo are shipped home for awards and the windup has them both nicely installed in the U. S. for the post-duration.

"Francis" stands or falls on special effects and technical trickery. Because the mule's jaw movements are expertly engineered and timed to the dubbed-in voice, the illusion created belies the conviction there ain't no such animal.

As the mule's vis-a-vis, Donald O'Connor is a suavely callow shavetail who deftly feather-brains his antics to suit the festive proceedings. Creditable in varying portrayals of incredulity are such seasoned players as Ray Collins, John McIntire, Edward Franz, James Todd and Robert Warwick. Zasu Pitts counterpoints aptly as a frumpish nurse while Maureen Gelder is decoratively sinister as a Nip spy.

There are laurels, too, for Arthur Lubin, vet comedy director, who has wisely kept the farcical within the bounds of credence, once the fantasy premise is granted. While so doing, Lubin has whipped the pic along at a gallop for maximum entertainment.

### The Rugged O'Riordans

Hollywood, Dec. 10.  
Universal release of Charles Chauvel (Australia) production. Features Michael Pate, Wendy Gibb, John O'Malley, Thelma Scott, Ken Wayne. Directed by Chauvel. Screenplay, Charles Chauvel. Camera, Bert Nicholas. Carl Kayser, editor. Terry Banks. Previewed Dec. 8. Running time, 87 mins.

Universal has taken "The Rugged O'Riordans," made in Australia by Charles Chauvel, for U. S. distribution. Picture is an interesting account of a family pioneering in the rugged vastness of Australia's middle country but can expect only mild success in the domestic market.

Chauvel, who produced, directed and collaborated on the script, makes excellent use of the camera to display pastoral values of the Australian scenery in the back country. The visual values are exceptionally strong, and the story itself holds general interest. Playing by the cast of Australians is good.

John O'Malley and Thelma Scott, the latter very good, portray Irish immigrants who take up a homestead Down Under. Their sons grow up and strike out on their own to pioneer on a high, interior plateau, and footage deals principally with the offsprings' efforts to carve civilization out of unbridled wilderness. Script supplies a good mixture of heroics and romance, such as having two of the brothers after the same girl.

Michael Pate and Wendy Gibb do the younger leads satisfactorily, and Ken Wayne comes over as the more dashing, colorful member of the family group. Others do well, too. Photography by Bert Nicholas and Carl Kayser is splendid, and there's a good music score by Henry Cripps to help supply mood.

### The Road to Peace

Albany, Dec. 8.  
Bith-Fox release of Col. J. B. Cunningham. Features Robert B. Gray, Ann Blyth and Father Patrick C. Peyton. Directed by Larry Webb. Carl O'Connor, narrator. Al College of St. Rose, Albany. Running time, 16 mins.

Father Patrick C. Peyton, who has achieved spectacular success with press and radio promotions, realizes here the third part of his longtime dream—to produce a picture with top stars in a dramatized plea for family prayer and Family Rosary.

Version seen was in 16m. for Catholic audiences—and surefire. A shorter edition, in 35m for theatres, is in the works.

Bing Crosby and Ann Blyth give the film unquestioned values. They sing "When Irish Eyes Are Smiling" and carry part of the narrative. Miss Blyth, who introduces Father Peyton at the finale, is a perfect choice: direct, sincere, appealing, humble, warm and eloquent. Crosby's voice, on miniature film track, naturally does not

sound as smooth as on standard gauge in a theatre, and several of the medium-range shots are not over-flattering, but few viewers probably will notice it. Father Peyton is himself (brogue included), friendly, down to earth, earnest and grateful.

Theme is that men have tried other means, war included, to achieve peace and happiness, but that the only sound way is through world-wide daily family prayer. Short, which stays on a high spiritual level, contains striking religious and moving pastoral scenes. Twentieth-Fox is credited with donating its facilities for the film.

### The Romantic Age (BRITISH)

London, Nov. 29.  
GFD release of J. Arthur Rank-Premiere production. Stars: Mai Zetterling, Hugh Williams, Margaret Grahame, Petula Clark. Directed by Edmund T. Gravelle. Screenplay, Edward Dmytryk. Peggy Barrow, camera. Cecil Compton, editor. Ralph Kemplen; music, Charles Williams. Al Odion, London, Nov. 29. Running time, 94 mins.

An unassuming story staged in a girls' school allows for the introduction of some fine British talent, but it doesn't add up to a great deal in entertainment. It will provide modest escapism fare for the home trade, but cannot be expected to make much impact overseas.

There is commotion at the Littletons Girls' Finishing School when they learn, on return from the Easter vacation, that a master has joined the teaching staff. Inevitably, there is the sophisticated French student who is determined to make a pass at the new professor and doesn't find it particularly difficult. But it works out amicably in the end, after the teacher's precocious daughter has taken a hand in her own artless way.

The plot makes no pretense at sophistication and much of the talent garnered for the production is restricted in scope. There is, however, a piquant charm which will appeal mostly to teenagers. Direction is straightforward, without attempting to be imaginative, and production qualities are up to standard.

Mai Zetterling romps through the part of the French schoolgirl who plays havoc with her teacher's emotion. Her performance is not up to her usual mature standard, but she gives all that the part demands. Hugh Williams is heavy as the teacher who has reached the romantic age. Margaret Grahame turns in a neat study as his long-suffering wife, and Petula Clark is okay in the role of their misunderstood daughter. There is also the usual perfect cameo from Raymond Lovell as a family butler.

### Battle of the Rails (Bataille du Rail) (FRENCH)

Major-Bugata release of Cooperative Generale Francaise du Cinema (Rene Clement) production. Features Jean Desreux, Tony Laurent, Catherine Deneuve. Directed by Clement. Screenplay, Colette Audry; camera, Henri Alkan; music, Yves Boandier. English titles, Vera Corbett, narrator. Charles Boyer. Trade shown in N. Y. Dec. 8. Running time, 94 mins.

Cast includes Jean Desreux, Tony Laurent, Catherine Deneuve, Vera Corbett, Paul Boncompagni, Robert Loh, Paul Boncompagni, Robert Loh, Will and the Railroad Workers of France.

(In French; English Titles)  
"Battle of the Rails" is a lengthy documentary recording the bitter fight which French railway workers waged against the Germans. Picture originally was released in France in 1946, and for U. S. distribution an introduction and partial narration by Charles Boyer have been added. While some of the scenes are startlingly realistic, the balance of the film is inclined to be repetitious.

Hardly falling in an entertainment category, "Rails" primarily offers American audiences a bird's-eye view of how the French transportation employees utilized sabotage to obstruct the Nazis from securing maximum advantages from the Gallic railway system. However, in an effort to overly emphasize the workers' resistance, the glorification of the trainmen frequently steps beyond the bounds of logic.

A number of sequences which depict dispatchers, engineers, etc., in the act of sabotage under the very noses of the Nazis appear to be more fancied than real. For it's hard to believe that the Germans, who almost mastered the art of total war, could have neglected

so vital a link to their armies' security as the French transportation system.

An answer to the amazing feats of the workers, along with the relatively minor retaliatory steps on the part of the Nazis, might be in the fact that the railroad employees themselves not only conceived the film, but also partially financed it. Action of the film sweeps through the years of the occupation up to the triumphant landing of the Allies in Normandy. Best of the camerawork, perhaps, is the sequence showing an unsuccessful attack of the French underground on a German armored train.

Boyer's name, of course, will be of help in selling the picture. However, he makes only a brief introduction and the majority of the footage is explained through the customary English titles. While there's little in "Rails" which would appeal to an average American audience, the film should do well in non-theatrical situations such as schools and colleges.

Gibb.

### Without Pity (ITALIAN)

Los Film production and release. Stars: Carlo Del Poggio, John Kitzmiller. Directed by Alberto Lattuada. Story, Federico Fellini. Screenplay, Alberto Lattuada. English titles, Gary Catalano. Previewed in N. Y. Dec. 8. Running time, 94 mins.

Cast includes: Carlo Del Poggio, John Kitzmiller, Pierre Claude, Giulietta Masina, Folco Lulli, Lando Buzzati, Elsa Girolini.

(In Italian and English; English Titles)

"Without Pity" is about miscegenation, an American Negro non-com and a blonde Italian girl being involved. Perhaps this subject can be handled for the screen in good taste, but this pic does not get by. Pic has too many sordid twists and over-reaches in its sexy scenes to make for general theatre consumption. Mild biz, except in a few arty spots.

This production has no MPAA code seal and probably could not get one if requested because of the theme and general bad taste used in some episodes. Hence, its American market is definitely narrowed.

John Kitzmiller, Negro actor, is excellent in a ticklish role. It is unfortunate that he should be wasted in this film. Carlo Del Poggio is passably good but many closeups are not flattering. Support is standard Italian film stock company.

Picture was banned in American and British occupation zones in Germany. Much of the story makes the American Military Police the villain.

### Love Locked Out (L'Amour Ailleurs de la Maison) (FRENCH)

Nayfach Films release of International Cinematographique (Pierre de Hérault) production. Stars: Pierre Brasseur, Marie-Claude Larue. Screenplay, Jeanne Marken. Directed by Albert Lattuada. Screenplay and dialog, Roger Leenhardt; camera, Maurice Percequetti; music, Joseph Kosma. Previewed in N. Y. Dec. 8. Running time, 102 mins.

Twelve Apostles. Pierre Brasseur, Marie-Claude Larue, Julien Carette, Jeanne Marken, Robert Loh, Michele Gilbert, Bernard Le Moal, Jean Crodon.

(In French; English Titles)

A gloomy tale of frustrated romance is the basic substance of "Love Locked Out." Occasionally the story's dramatic values rise up to exert a fairly strong audience interest, but for the most part these high points are submerged by too much preliminary detail. Judicious cutting of at least 15 minutes of the present footage would speed the action considerably. Strictly for art houses.

Although the film is woven of ordinary cloth, its b.o prospects in the U. S. can be enhanced by exploitation, for the nature of the plot offers a number of selling pegs. Chief of these is Marie-Claude Larue, a passionate gal whose lover jilted her. Rather than suffer her disappointment alone, she seeks to make the life of her younger sister (Claude Larue) a loveless one, too, by a diabolical plan of ruthless domination.

The usually timid Miss Larue, however, is told the score by the town busybody (Jeanne Marken). Furious that her sister tried to ruin her romantic destinies, she attempts suicide. When that fails she equalizes the situation by shooting her kin to death. An understanding doctor (Robert Lussac) permits the townfolk to believe the killing a suicide and, smitten with the girl's charms, continues to visit her in an effort to snap her out of her mental lapse.

Performances are fairly good despite a tendency of director Albert Lattuada to become too heavy-hand-

ed at times. Miss Casares excels as the girl scorned by two lovers. Her domination of her sister is almost frightening. Pierre Brasseur, cast as a brooding, does well as a strong, silent type who temporarily affords Miss Casares an inspiration. Miss Larue is a suitable clinging-vine type. Supporting players are competent.

Camerawork of Maurice Percequetti is mediocre. With practically all the action taking place in and around a house by the sea, the natural beauties of such a locale fail to show up on celluloid as they should.

### Ribatejo (On the Tagus Border) (PORTUGUESE)

Lisbon, Dec. 6.  
Tobis Portuguese release of Henrique Campos production. Directed by Campos. From a story by himself. Musical score by Jaime Mendes. Lyrics, Jose Galhardo. Camera, Camy de Sa. Editor, Antonio Martinez. Stars: Virgilio Teixeira and Eunice Muniz. Features: Alvaro de Costa, Jose Gamba, Vasco Santana, Herminia Silva, Brucide Jucio, Maria Jucio, Joaquina, and Virginia Maciel. Al Sao Luis, Lisbon. Running time, 120 mins.

This pic has had an unprecedented success. It had a run of six weeks, three times a day at the Sao Luis, and then was transferred to two other first-run houses, Odeon and Palacio, where it ran for another four weeks, filling both houses to capacity for three shows a day. In Oporto and in the provinces the pic is doing well, too. It has excellent prospects for South America.

The story is flimsy, but the pic presents some unusual views of the wheat-growing country on the left bank of the Tagus; herds of bulls and horses in the vast prairie; bullfights in the open country and in arenas; some melodious folksongs by Herminia Silva, and comic interludes by Vasco Santana. These are the ingredients that please the Portuguese and Brazilian public at home and abroad, and they are used with intelligence and artistry.

Legit actor Alvaro de Costa steals the pic from the stars with his convincing rendering of a villainous foreman. The stars do the little they have to do very well, and legit artists Jose Gamba and Brucide Jucio are outstanding. The camera work is generally very good on locations and the sound good for the music and songs.

Gerr.

### O Desterrado (Man in Exile) (PORTUGUESE)

Lisbon, Dec. 6.  
Tobis Portuguese release of Manoel Gilmar production. Stars: Jose Amaro. Directed by Gilmar. Story by Fernando Fraga. Camera, Antonio Mendes. Music, Jaime Mendes; running companion, D. J. de Camara. Al Sao Luis Cinema, Lisbon. Running time, 90 mins.

This is a cultural biopic produced with a subsidy from the newly-formed Cinema Council. Journalist and film pioneer Fernando Fraga has succeeded in condensing into 30 minutes the life of well-known sculptor Soares dos Reis.

Jose Amaro gives a striking interpretation of the artist from his youth to his suicide in middle age. Actors don't speak, a running commentary being made by radio gabber Joao da Camara, with suitable musical background. The camera work, both on locations in Portugal and abroad, where the sculptor lived and worked, and in interiors, is very good. Novel form of presenting a documentary on works of art is drawing the public.

Gerr.

### Hochliche Liebe (Heilich Love) (AUSTRIAN)

Vienna, Dec. 1.  
Suehrle release of Cuffia production. Stars: Edda Meyerhofer, Hans Hall, Karl Schenck, Vera Molnar. With Peter Trutmann, Fritz Imhof, Hans Gies. Directed by Guss v. Cuffia. Camera, Ludwig Berger; music, Hans Elm. At Verklachten Kino, Vienna.

A slick treatment of an explicable story, written by the director himself, would have made this pic worth seeing, but bad material spoils it. Camera work is also bad. Story is set in hell and on earth. The devil tries to spoil the love of a cabaret singer and a painter. Edda Meyerhofer disappoints but Vera Molnar, a newcomer, is outstanding. Music is so-so. Mass.

### Pic in Every Theatre In '49; M-G Achieves Goal

Metro's full-year drive to fete its 25th anniversary as a going concern has ended with the company playing a feature or short in every theatre in the U. S. at one time or other during 1949. Fulfillment of the goal included both conventional houses and drive-ins.

Feat is a reprise of a similar stunt pulled by Metro on its 20th anniversary.

## FCC Hearings

Continued from page 7

try opinions differ on this point according to plans for linking up theatres in a region from a central point of transmission. Commission, of course, will try to hold down demands to a minimum in view of scarcity of radio space.

Once frequency requirements are determined, question arises involving the particular frequencies to be assigned. Theatre video will naturally want wavelengths for which equipment has been developed. Most of the available megacycles which can be used are over the band assigned for TV remote pickups. It's expected, therefore, that the broadcasting industry will put up a fight to keep the band open for post-freeze station expansion.

### Principal Proponents

Principal proponents at the hearings will be the Motion Picture Assn., Paramount, 20th-Fox, Theatre Owners of America, and Society of Motion Picture Engineers, each of which has filed separate petitions for theatre video.

In addition, a batch of petitions has been submitted by individual members of TOA, representing hundreds of houses in various states.

Last week four more chains filed separately from TOA for theatre tele facilities in Kansas, Missouri, Iowa, Illinois, Nebraska, North and South Carolina, West Virginia and Tennessee.

Through their counsel, Cohn & Marks, petitions were submitted by Kansas-Missouri Theatre Assn., representing an unspecified number of indies in those states; Tri-State Theatre Corp., headed by A. H. Blank, operating 50 houses in the cornbelt; Everett Enterprises, with 66 houses in the Carolinas; and three companies headed by A. B. Hyman, operating 11 houses in the Huntington and Charleston sections of W. Va. and the Oak Ridge area of Tenn.

Two more TOA affiliates yesterday (12) petitioned the FCC to institute proceedings to allocate frequencies for theatre video. Petitions were filed by Independent Theatre Owners of Arkansas and the Martin Theatre of Florida, Alabama and Georgia. The Martin chain operates 101 houses in the three states and Tennessee.

Twelve TOA members have now filed petitions separately from TOA itself. Several more are expected to file this week.

Among reasons given for allocating frequencies for theatre tele, the chains cited the recent change in policy of the Embassy theatre, New York, from newsreels to feature pictures "because of the availability of more timely television news." In other areas where television is available, petitions stated, the immediacy of video has forced changes in theatres.

Chains added that in many areas there will be no TV stations for a long time, and for many people in the lower income brackets cost of receivers is prohibitive. In such areas and for people who can't afford sets, petitions argued, theatre video may be the only means of providing the public the benefits of television.

In areas where TV stations are established, petitioners said, theatre video will promote competition in the television medium.

## 'Jolson' Cut

Continued from page 1

circuit's regular 60c top. Reportedly, several other deals have been made at terms of 40% or slightly higher. Col is also offering the film at flat rentals which are fixed somewhat higher than the rental paid by exhibs for "The Jolson Story," current pic's predecessor.

While the fight against Col is dying, a new battle over Eagle Lion's "The Red Shoes" appears to be gathering. In its current bulletin, Associated Theatre Owners of Indiana, an Allied-affiliated group, has taken a potshot at E.L.'s tab of \$2.40. ATOI claims that a news item in the Indianapolis Star said that the pic would play a local house at regular admissions. Item appeared, bulletin said, while the film was tenanted an Indianapolis house at the upped scale.

Bulletin declared that the exhib currently playing the film was forced to reduce his price because of the news item which posed a threatened uprising by patrons plunking out the \$2.40.



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## Picture Grosses

### DENVER

(Continued from page 13)

000 or close. Last week, "Chicago Deadline" (Par) (2d wk), \$9,500.  
 "Denver" (Fox) (2,525; 35-74)—  
 "Leave Them Laughing" (WB) and  
 "Wolf Hunters" (Mono), day-date  
 with Esquire. Webber. Fair \$12-  
 000 for Milton Berle opus. Last  
 week, "Sword in Desert" (U) and  
 "Blondie Hits Jackpot" (Col), fair  
 \$11,000.  
 "Squire" (Fox) (749; 35-74) —  
 "Leave Them Laughing" (WB) and  
 "Wolf Hunters" (Mono), also Den-  
 ver. Webber. Modest \$2,000. Last  
 week, "Pinky" (20th) and "Alias  
 Champ" (Rep), big \$5,500.  
 "Orpheum" (RKO) (2,600; 35-74)—  
 "Challenge to Lassie" (M-G) and  
 "Law Barbary Coast" (Col). Slow  
 \$10,000. Last week, "Bride For  
 Sale" (RKO) and "Dalton Gang"  
 (SG), fine \$15,500.  
 "Paramount" (RKO) (2,200; 35-74)—  
 "Pinky" (20th) and "Alias Champ"  
 (Rep) (2d wk), day-date with Rialto.  
 Way off at \$8,000. Last week, \$19-  
 000.  
 "Rialto" (Fox) (878; 35-74) —  
 "Pinky" (20th) and "Alias Champ"  
 (Rep), also Paramount. Passably  
 okay \$3,000. Last week, "Riders  
 in Sky" (Col) and "Freudin' Rhy-  
 thm" (Col), \$3,500.  
 "Tabor" (Fox) (1,967; 35-74)—  
 "For Tears" (UA) and "Forgotten  
 Woman" (Mono), also Aladdin. Big  
 \$8,000. Last week, "Outpost in  
 Morocco" (UA) and "Black Mid-  
 night" (Mono), \$6,000.  
 "Vogue" (Wolffberg) (600; 35-74)—  
 "Passport Pimlico" (EL) and  
 "Search" (M-G). Fine \$3,500. Last  
 week, "Die Fledermaus" (Indie)  
 and "Maggie Horse" (Indie), \$3,000.  
 Webber (Fox) (750; 35-74)—  
 "Leave Them Laughing" (WB) and  
 "Wolf Hunters" (Mono), also Den-  
 ver. Esquire. Fair \$2,000 or less.  
 Last week, "Sword in Desert" (U)  
 and "Blondie Hits Jackpot" (Col),  
 \$1,500.

### Pitt Shops, Biz Slumps; 'For All' Tops, NG \$7,000

Pittsburgh, Dec. 13.

Pre-holiday biz continues on  
 skids, with takings everywhere  
 pretty brutal this week. Not a  
 chance of anything climbing out of  
 the depths. Twiner of "Tension"  
 and "Challenge of Lassie" at Penn  
 is dull but nearly as good as "Free  
 For All" light at Harris.  
 Estimates for This Week  
 "Fulton" (Shea) (1,700; 45-80)—  
 "Undertow" (U). Melodrama has  
 no names and is doing little at  
 \$6,000. Last week, "Fighting Man"  
 (20th), okay \$9,000.  
 "Harris" (Harris) (2,200; 45-80)—  
 "Free For All" (U). Light \$7,000.  
 Last week, "Tell To Judge" (Col),  
 \$8,500.  
 "Penn" (Loew's-UA) (3,300; 45-80)—  
 "Tension" (M-G) and "Challenge  
 of Lassie" (M-G). Near to hitting  
 rock-bottom here, maybe \$4,500.  
 drab. Last week, "Adam's Rib"  
 (M-G) (2d wk), nice \$11,000.  
 "Stanley" (WB) (3,800; 45-80)—  
 "Big Wheel" (UA). Will be lucky  
 to hit \$9,000, very dim. Last week,  
 "Red, Hot, Blue" (Par), \$9,500.  
 "Warner" (WB) (2,000; 45-80)—  
 "Black Book" (EL) and "Big Cat"  
 (EL). Dull \$6,000. Last week,  
 "Savage Splendor" (RKO) and  
 "Make Mine Laughs" (RKO), \$6-  
 800.

### 'Touch' OK 14G, Mont'

Montreal, Dec. 13.

Despite new entries in all except  
 two deluxes, returns do not shape  
 well. "Beautiful Doll" is off in sec-  
 ond week but still best bet in city.  
 "Soft Touch" is okay at Palace.

Estimates for This Week

Loew's (CT) (2,855; 40-65)—  
 "Beautiful Doll" (20th) (2d wk). Down to  
 \$11,000 after sock opener at  
 \$18,000.  
 Capitol (CT) (2,412; 34-60)—  
 "Grant Takes Richmond" (Col).  
 Mild \$11,000. Last week, "Pinky"  
 (20th) (2d wk), \$8,000.  
 Palace (CT) (2,625; 34-60)—  
 "Soft Touch" (Col). Okay \$14,000.  
 Last week, "Doctor and Girl" (M-  
 G), \$14,500.  
 Princess (CT) (2,131; 34-60)—  
 "Reckless Moment" (Col). Thin  
 \$7,000. Last week, "Yellow Rib-  
 bon" (RKO) (2d wk), okay \$9,000.  
 Imperial (CT) (1,539; 26-45)—  
 "Border Incident" (M-G) and  
 "Blondie's Hero" (M-G). Okay \$7-  
 000. Last week, "Easy Living"  
 (RKO) and "Arctic Fury" (RKO),  
 \$9,500.  
 Orpheum (CT) (1,040; 34-60)—  
 "Red Light" (UA) and "Mountain  
 Melody" (UA) (2d wk). Off to \$4-  
 500 after good first at \$7,500.

### Mpls. Still on Skids; 'Doctor' Fairish \$9,000, 'Molly' 6G, 'Tokyo' 10G

Minneapolis, Dec. 13.

Boxoffice continues in usual pre-  
 Christmas doldrums here. With  
 due regard for adverse seasonal in-  
 fluences, there is no sacrifice of  
 product, since newcomers are be-  
 low par especially. Best of the  
 fresh entries is "Doctor and the  
 Girl," at State. "Story of Molly  
 X" at RKO-Pan also is oke.  
 Estimates for This Week  
 Lyric (Par) (1,000; 50-70)—  
 "Farewell to Arms" (WB) and "Hatchet  
 Man" (WB) (reissues). Satisfac-  
 tory \$5,000. Last week, "Fighting  
 Man" (20th) (2d wk), good \$6,000.  
 Radio City (Par) (4,000; 50-70)—  
 "Tell To Judge" (Col). Slight \$11-  
 000. Last week, "Forsyte Woman"  
 (M-G), \$12,000.  
 RKO-Orpheum (RKO) (2,800; 50-  
 70)—  
 "Tokyo Joe" (Col). Moderate  
 \$10,000. Last week, "Bride for  
 Sale" (RKO), \$10,500.  
 RKO-Pan (RKO) (1,800; 50-70)—  
 "Story Molly X" (U). Slow \$6-  
 000. Last week, "Pirates Capri"  
 (FC), \$8,000.  
 State (Par) (2,300; 50-70)—  
 "Doctor and Girl" (M-G). Well-liked  
 picture, but only fair \$9,000. Last  
 week, "Sword in Desert" (U), good  
 \$11,500.

### Snow Slaps Omaha But 'Forest' Green \$11,000

Omaha, Dec. 13.

Weekend rain, sleet and snow  
 with hard winds cut down usual  
 profitable period. "Beyond the  
 Forest" looks fairly good as does  
 "Too Late for Tears."  
 Estimates for This Week  
 Paramount (Tri-State) (2,800; 18-  
 65)—  
 "Beyond Forest" (WB). Good  
 \$11,000 or less. Last week, "Pinky"  
 (20th), smash \$14,500.  
 Brandeis (RKO) (1,500; 18-65)—  
 "Reckless Moment" (Col) and  
 "Chinatown at Midnight" (Col).  
 Okay \$6,500. Last week, "Bride  
 for Sale" (RKO) and "Prison  
 Warden" (Col), \$7,000.  
 Orpheum (Tri-State) (3,000; 18-  
 65)—  
 "Late for Tears" (UA) and  
 "Border Incident" (M-G). Just  
 good \$11,000. Last week, "Thieves'  
 Highway" (20th) and "Savage  
 Splendor" (RKO), mild \$9,800.  
 State (Goldberg) (883; 13-51)—  
 "Jolson Sings Again" (Col) (4th  
 wk). With price reduction looks  
 \$4,500, very good. Last week, fine  
 \$5,500 at 50c-71c scale.

### KANSAS CITY

(Continued from page 12)

"Stampede" (Mono) and fourth  
 Palace vaude unit onstage. Great  
 \$16,000. Last week, "Live By  
 Night" (RKO) and "Bomba"  
 (Mono), so-so \$9,000.  
 Paramount (Par) (1,900; 45-65)—  
 "Beyond Forest" (WB). Pleasant  
 \$12,000, and may hold. Last week,  
 "Chicago Deadline" (Par) (2d wk),  
 \$7,000.  
 Roxy (Durwood) (900; 45-65)—  
 "Great Guy" (Indie) and "Battling  
 Hooper" (Indie) (reissues). Fair  
 \$2,500. Last week, "Movie Crazy"  
 (MPSC) and "Blackheads" (Indie)  
 (reissues), \$3,000.  
 Tower - Uptown - Fairway (Fox  
 Midwest) (2,100; 2,043; 700; 45-65)—  
 "Thieves' Highway" (20th) and  
 "Forbidden Street" (20th). Mod-  
 erate \$12,000. Last week, "Free  
 for All" (U) and "Abandoned" (U),  
 \$11,000.

### Flynn, Marshall To Produce in Europe

Hollywood, Dec. 13.

Errol Flynn becomes an indie  
 film producer, in partnership with  
 William Marshall, through the for-  
 mation of Marshall-Flynn Corp.,  
 with a program calling for three  
 pictures annually, one each year  
 in Europe.

First production will be "The  
 Bargain," based on a story by the  
 two partners. Second will be "The  
 Confession."

### Menuhin Fiddling In 'Private Battle'

Yehudi Menuhin will play his  
 fiddle in a special number in "Her  
 Private Battle," a film to be pro-  
 duced independently by George  
 Moskor, starting in March.  
 Currently Moscov is making  
 "The Hard Pillow" in association  
 with Harry Popkin for United Ar-  
 tists release. No release has been  
 set thus far on "Battle."

### Writer Sues Metro On 'Big City' Script

Los Angeles, Dec. 13.

Walter Abbott, screenwriter,  
 filed suit for \$100,000 against  
 Loew's, Inc., Joe Pasternak and  
 other Metro executives.  
 Plaintiff declares the studio used  
 his script on "The Big City" with-  
 out handing him screen credit or pay.

### Set Decorators Sought For Bargaining by IA

Hollywood, Dec. 13.

As an aftermath of the 1948  
 studio strike, IATSE has filed a  
 petition with the National Labor  
 Relations Board for the right to  
 function as bargaining agent for  
 set designers and illustrators on  
 the major lots.

This group formerly worked un-  
 der the banner of Local 1421, a  
 member of the old Conference of  
 Studio Unions.

### NCCJ Readies '50 Drive

Executive committee of the  
 amusements division of the Na-  
 tional Conference of Christians  
 and Jews will meet at a luncheon  
 in the Waldorf-Astoria, N. Y., Dec.  
 16, at which Ned E. Depinet, RKO  
 proxy, will report on results of the  
 1949 Brotherhood Campaign.

Ted R. Gamble, Theatre Owners  
 of America prez, will be officially  
 introduced as chairman of the '50  
 Brotherhood Campaign.

### Devaluation Nips

(Continued from page 1)

eign currencies and, hence, aid  
 American film revenues.)

Metro topper predicts a boost in  
 film returns during the year com-  
 ing up. "There will be consider-  
 able improvement expressed in lo-  
 cal currency because of increased  
 business in existing markets and  
 new revenue from new markets  
 such as Germany and Indonesia,"  
 Loew said.

In terms of local currency, Loew  
 supplemented, Metro's business in-  
 creased in 1949 over '48. Compared  
 to the peak year of 1946, returns  
 in local currency are slightly  
 lower. Asked whether he feels the  
 long decline in foreign revenues  
 has ended, Loew said: "I believe  
 the industry revenue will increase  
 as expressed in local currency.  
 Dollar income will depend on for-  
 eign exchange rates."

Metro plans to continue its the-  
 atre construction abroad. Loew  
 said, depending, of course, on three  
 factors. These are the need for a  
 theatre in a specific location; the  
 potential of the market; and the  
 cost of construction.

Quizzed on his own personal pro-  
 duction plans for the company on  
 the Continent and elsewhere, M-G  
 topper said that blueprints called  
 for more productions overseas but  
 not in excess of one yearly. While  
 his initial venture is set for Italy,  
 other films will be produced in  
 countries in accordance with the  
 locale of the story. Project for  
 1950 is mapped with Fred Zinne-  
 man directing a yarn by Alfred  
 Hayes. Zinneman directed "The  
 Search" a couple of years back.

### Col.-Rep.

(Continued from page 4)

mon in September, giving him  
 1,150 shares.

Loew's, Inc., continued to buy up  
 odd lots of Loew's Boston Theatres  
 822 par common. It acquired 240  
 shares during the month; the par-  
 ent company now owns 125,175  
 shares.

Herbert E. Herrman, of the  
 Translux Corp. board, disclosed  
 the sale of 1,800 shares of Trans-  
 lux \$1. common, leaving him with  
 5,000.

Firm of Jules K. Brulatour, Inc.,  
 distributor of Eastman Kodak 35m  
 rawstock, purchased 962 shares of  
 Associated Motion Picture Indus-  
 tries, Inc., to step up its big block  
 to 35,518 shares.

In the broadcasting field, Robert  
 E. Kintner unloaded another  
 2,100 shares of his American  
 Broadcasting Co. \$1 par common.  
 He still owns 10,000 shares.

Joseph A. W. Iglehart bought  
 200 shares of Columbia Broadcas-  
 ting \$2.50 par class B common. He  
 now has 800 shares plus 2,000  
 shares of the Class A common. Her-  
 bert V. Akerberg sold his last 200  
 shares of the Class B common.

## COMPO's Initiating Resolution

Washington, Dec. 13.

Following is the resolution by which the first all-industry public  
 relations organization in film history was set up here by delegates  
 of 10 organizations, repping all facets of motion pictures, yesterday  
 (Monday):

"The conference committee of the motion picture industry  
 having received the necessary ratifications from the constituent  
 organizations which attended the Chicago public relations confer-  
 ence,

"Having reviewed the committee reports unanimously adopted  
 at that conference; and

"Having accepted the responsibilities delegated to it, and

"Having assembled in Washington, on December 12, for the  
 purpose of fulfilling its important responsibilities,

"Does hereby affirm the individual and joint determination of  
 the members of the conference committee in proceed as soon as  
 feasible to establish a permanent organization, the Council of  
 Motion Picture Organizations, 'as a national policy-making author-  
 ity to plan, organize, and supervise a comprehensive, continuous  
 public relations program representing the maximum coordination  
 of all member organizations,' such program to include not only  
 projects in the general public relations field, but also those which  
 affect better boxoffice, those which pertain more particularly to the  
 relationship of the 238,000 people in the motion picture industry  
 to one another, and those which are related to discriminatory tax-  
 ation and restrictive regulations, and to conduct the necessary  
 basic research prerequisite to the initiation and fulfillment of such  
 a program.

"We do therefore create and establish the Council of Motion  
 Picture Organizations for the above purposes."

## \$600,000 P.R. Budget

(Continued from page 3)

repping the Metropolitan Motion  
 Picture Theatres Assn.

None of the actions taken could  
 be final or binding, pending their  
 ratification by the constituent or-  
 ganizations of the conference. They  
 are recommendations which, after  
 the expected okay, will be solidi-  
 fied at another all-industry meet-  
 ing which was tentatively set for  
 the first or second week in March.

Ratifications by the constituent  
 groups are to be in by Feb. 20.  
 Next powwow, it has been sug-  
 gested, should be held on the  
 Coast and might tie in with the  
 20th anniversary of the Production  
 Code Administration, the industry's  
 voluntary self-censorship group.  
 At that session, permanent officers  
 also will be elected. They will in-  
 clude an exec v.p., who will hold a  
 permanent paid position.

Conferees met at the Shoreham  
 hotel here for their first session  
 early yesterday and continued in  
 morning, afternoon and evening  
 meetings until after 1 a.m. They  
 started again at 10 a.m. today and  
 had wound up by shortly after  
 noon, when they were guests of  
 the Motion Picture Assn. of Amer-  
 ica, at its headquarters here, for  
 lunch and a showing of the new  
 industry public relations shorts.  
 Informal meetings, except for a  
 formal session of the tax commit-  
 tee, were held in the afternoon.

Group of delegates was broken  
 up into the committee on plan-  
 ning and the committee on or-  
 ganization. Planning group, as set  
 forth in the resolution setting up  
 the Council of Motion Picture Or-  
 ganizations (the industry's public  
 relations group) laid plans for  
 handling general problems of pub-  
 lic relations, improving boxoffice,  
 improving intra-industry relations,  
 and fighting discriminatory taxes  
 and legislation.

In addition to the committee on  
 taxation, two other committees  
 were decided upon, but members  
 are yet to be named. They are a  
 liaison and a h.o. improvement  
 committee.

Committee on organization prof-  
 ited by an outline from John J.  
 Fitzgibbons, head of the Canadian  
 Motion Picture Industry Council,  
 on how his body is set up to include  
 exhibs, distribs, 10m outfits, labs  
 and tradepress. Fitzgibbons also  
 explained why the Canadian orga-  
 nization preferred to remain outside  
 of COMPO despite an invitation at  
 the Cui meeting to join up.

The sessions here were practi-  
 cally a duplication of the Chicago  
 powwow in the enthusiasm and  
 optimism shown for a p.r. program  
 and in the utter lack of dissension.  
 Exhib organizations, which had  
 been expected to object to any  
 large-scale setup or big budget,  
 went wholeheartedly along with  
 the project. Allied board chairman  
 Abram Myers made some minor  
 comment that the \$600,000 figure  
 would appear large to smalltown  
 exhibs, but offered no objection.

The organization is to have two  
 classes of members: Charter mem-  
 bers, comprising the 10 groups now  
 represented, and industry mem-  
 bers, which shall comprise all other  
 organizations and groups invited in  
 by unanimous vote of the char-  
 ter members.

COMPO will have a president,  
 one or more vice-presidents, the

executive v. p. (who shall be  
 paid) a secretary and a treasurer.  
 There will be a board of directors  
 composed of reps of the 10 charter  
 member groups. Board decisions  
 will be by unanimous vote of those  
 present.

The planning committee author-  
 ized the following projects for  
 COMPO:

"A liaison arrangement provid-  
 ing for continuous consultation be-  
 tween representatives of exhibition  
 and production, arrangements to  
 deal with the 20th anniversary of  
 the adoption of the industry's pro-  
 duction and advertising codes,  
 which takes place in March, 1950,  
 development of plans for direct  
 boxoffice promotion, dissemination  
 of information relative to the civic  
 contributions of the motion pic-  
 ture industry to the American  
 community at large, and the estab-  
 lishment of an industry library of  
 information."

Variety Clubs International,  
 which was represented at the Chi-  
 cago meeting, was not admitted to  
 membership until yesterday, be-  
 coming the last of the charter  
 member group. Delegates and al-  
 ternate members attending the  
 meetings, which were under the  
 chairmanship of RKO prez Ned E.  
 Depinet, comprised: Francis Har-  
 mon and William Rodgers of the  
 MPAA; Brandt and Max Cohen of  
 the New York Independent The-  
 atre Owners Association; Leo  
 Brecher and Doob of the Metro-  
 politan Motion Picture Theatres  
 Association; Rotus Harvey and Wil-  
 liam Graeper of the Pacific Coast  
 Conference of Independent The-  
 atre Owners; Ellis Arnall and Rob-  
 ert Rubin of the Society of Inde-  
 pendent Motion Picture Producers;  
 William Ainsworth and Abram My-  
 ers of Allied States; Gael Sullivan  
 of the Theatre Owners of  
 America.

Also Abel Green and Martin  
 Quigley, who represented the  
 trade press; Marc Wolf of Variety  
 International; Fitzgibbons, and Roy  
 Brewer and Art Arthur of the Hol-  
 lywood Motion Picture Industry  
 Council.

## \$2,000,000 Price

(Continued from page 3)

fore has murdered a-bornin' other  
 previous pending deals.

Chaplin is understood ready to  
 accept his \$2,000,000 on the basis  
 of a small down payment and the  
 remainder spread over a period of  
 years. The \$4,000,000 value thus  
 placed on UA compares with \$12-  
 500,000 that Chaplin and Miss Pick-  
 ford were offered a little over two  
 years ago by New York circuit  
 operator Si Fabian. Miss Pickford  
 kicked that deal over at the last  
 minute, however. She would have  
 received \$7,500,000 spread over a  
 period of time and Chaplin would  
 have been handed \$5,000,000 in  
 cash.

Under the terms on which Miss  
 Pickford and Chaplin hold their  
 stock in UA, they must offer it to  
 their co-owner before selling it to  
 an outsider. Miss Pickford is re-  
 ported to have waived her right to  
 buy, thus opening the way for  
 Chaplin to locate a prospective  
 purchaser.

Par's 1st 39 Weeks

Continued from page 4

A necessarily mean that stockholders will plunk for the exhibitors stock and unload their production-distribution holdings. Later shares are considered far more liquid than those of the chain, which makes them a better bet for speculative holders if not for investors.

Tepid Distrib Showing

Par's showing in the distribution such for the first six months is strictly tepid. Total net (including foreign earnings and theaters abroad) was \$303,768 against earnings of \$4,643,000 for the 12 months of '48. In the same six months, its gross totalled \$38,297,202. Full-year gross in '48 mounted to \$88,801,146. If the latter sum is divided by two, a decline of over \$4,000,000 is evidenced, or 12% for the year.

Report indicates, however, that sharp rally was staged in the 1st quarter. In that semester, distrib earnings alone amounted to \$805,000 to bring the year's total for three quarters to \$2,370,000. Understood, moreover, that Par is presently grossing close to \$1,000,000 weekly, which should push up an overall yearly figure by a respectable amount.

Making the same breakdown for the theatre company, report shows an operating profit of \$7,501,000 adjusted by capital gains of \$6,43,000 and deduction of \$155,000 of income from the Par building, which was transferred to the picture company, for a consolidated profit of \$14,289,000. With undistributed earnings added to this, total combined 39 weeks are estimated at \$16,320,000.

Production-distribution earnings aren't as good as he would have liked them to be, proxy Barney Balaban stated, but the earnings statement for the third quarter, he added, bears out his prediction of a slight downward trend in earnings over the year. Theatre earnings were below 1948 but were stable during the year, he said.

To aid stockholders make their decision, Balaban explained that the theatre balance sheet currently going out is slightly misleading, since the amounts at which theatre assets are carried are substantially less than any realistic appraisal of their actual values. In this connection, Balaban pointed out:

\$8,000,000 Assets

"Paramount's share of cash and other current assets, less current liabilities of the consolidated companies owned directly or through consolidated subsidiaries, amounts to approximately \$8,000,000, computed at July 2, 1949. Investments in and advances for these companies are carried at \$4,972,534 in pro forma consolidated balance of United Paramount as of July 2, 1949. In other words, net current assets alone, without regard to fixed asset values, are well in excess of amounts at which investments in these companies are carried.

"We have continued the policy of the purchase of the common stock of Paramount in the market," Balaban continued. "On Nov. 15, 1949, 1,630,415 shares were held in the treasury, representing an average cost of \$24.06 a share. It is to be noted that this computation does not give effect to dividends in the amount of \$3,799,158, which would have been paid if the shares had been outstanding on several dividend payment dates, or an amount equal to approximately \$3.60 per share.

"All shares held in the treasury on Dec. 31 will be cancelled. In a furtherance of our policy of shrinking capital structure, I will recommend to the board of the new picture company that shares of that company be acquired in the market when conditions are appropriate after the first of the year."

Balaban also commented: "I have kept you informed about the changing status of the distribution of our films in foreign countries, occasioned by the imposition of currency restrictions and trade barriers. I was of the belief adverse circumstances we encountered had reached their peak and that any change would likely be for the better.

"Recent events, which portend a reduction in the number of pictures to be produced by foreign makers, fortify this view. American pictures are at the height of their popularity with foreign audiences, and by reason of a diminished

supply of foreign productions, they are acutely needed now for screen time in foreign theatres. The force of these factors should be a helpful influence in the direction of moderation in existing foreign restrictions.

"Much is being written and published as a result of incomplete surveys concerning the effect of the rapidly expanding medium of television on the picture business. The so-called average 'A' picture is now seen by not more than 10 to 20% of our population. It is our belief that, by advertising appealing qualities of these pictures through television to a larger section of the American people, we should be able to attract a much larger audience to the theatres to see them and that television, in the end, will prove a positive rather than a negative influence on the picture industry.

"Viewing the progress which Paramount has made since the consent judgment and the decision of the statutory court on July

25, 1949, ordering remaining defendants to separate their domestic theatre assets from their production-distribution activities, I believe that we all can be satisfied with our joint decision at the stockholders meeting of April 12.

"It has enabled us to advance greatly toward a position where our holdings will be in harmony with the government's interpretation of the Sherman Act. We have put many of our problems behind us."

Assets of picture company are listed as of July 2, 1949, at \$114,484,704. This includes \$27,000,000 cash and government securities, \$38,000,000 film inventory and \$9,000,000 other assets.

Assets of new theatre company as of July 2 totaled \$73,357,225, made up of \$17,000,000 in cash and government securities, \$6,000,000 in affiliated companies and \$45,350,000 in land, buildings, equipment, etc.

Costly Tenn. Blast  
Covington, Tenn., Dec. 13.  
Gem gutted by fire last week which practically destroyed the house.  
Blast started near projection booth.

20th's New Print Allotment

Continued from page 1

\$10,000 per picture, while on Techni films, they will cost \$30,000 per picture.

Under the plan, Smith said, each division is to receive a certain allotment of prints, which should preclude its having to draw on the supply of a neighboring division. All divisions in the country have been locked, with the exception of the Empire State (including New York City) and the Central, which includes Chicago, Detroit, Cleveland and Cincinnati. "These latter two require so many prints on their big-city breaks," he said, "that they will have to obtain help from our greatly-reduced home-office pool. Nevertheless, these two division managers are going to have to get together in arranging their bookings, because even with the additional prints and the home-office pool to call upon, there will not be enough prints for Chicago and N. Y., for example, to break at the same time."

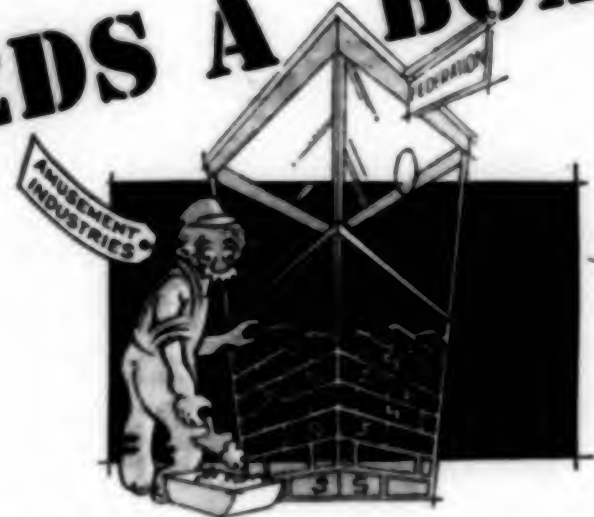
Smith also told Gulf States Allied that his company plans to con-

tinue selling via competitive negotiations in all competitive situations. He also emphasized that 20th, in order to protect its established customers who operate 52 weeks a year, will not grant drive-in theatres a first-run showing in any city or town that has adequate first-run houses.

Smith noted that 20th has been selling via bidding in the New Orleans territory since Nov. 1. "We have never sought this type of negotiation," he said, "but, on the other hand, we will not refuse it." Since the company launched bidding sales in the N. O. territory, it has sold all product away from the E. V. Richards circuit, which has consistently refused to enter into competitive negotiations. Smith also emphasized 20th's continued reliance on the sliding scale for percentage runs, declaring that "we ask our pictures be given an opportunity to gross all they have in them, and that we in turn receive a film rental that is based on each theatre's ability to pay."

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AMUSEMENT DIVISION - George F. Dembow, Chairman

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## Clips from Film Row

### NEW YORK

M. L. (Mike) Simons, Metro distributor, back at his desk this week after a serious asthma attack which hospitalized him for the past few weeks.

A. L. Pratchett, Paramount's Latin America supervisor, at the h.o. again after a tour of his sector.

Howard Dietz, Metro ad-pub veepee, returned from the Coast over the past weekend after o.o. of new product.

First of a series of Eagle Lion regional sales meets winds today (Wed.) after a three-day session in New York. William J. Heineman, EL distribution veepee, gavilled the conclave. Heineman shoves off tonight for Chicago to supervise the second regional. San Francisco powwow which was to begin Saturday (17) has been cancelled.

Paramount will hit a pace of one film weekly during 1950 in its release schedule of shorts. For the first three months of the coming year, Oscar Morgan, Par's short subjects sales chief, has set 13 briefs. Shorts include "Novel-

toons," "Popeye," Grantland Rice "Spotlights" and a number of "Pacemakers."

### DES MOINES

Central States Theatre Corp. named following managers, who operated drive-ins this season, to these winter posts: Bob Morton as manager of Fremont, Fremont, Neb.; Lester Pagels manager of Norfolk, Norfolk, Neb.; Richard Felix, manager of Gem, Charles City, Ia.; Ted Belles, manager Zephyr, Burlington, Ia.

Bruce Shelton, drive-in manager for Tri-States, Dubuque, named manager of Rivoli and Falls City, Neb. manager.

### KANSAS CITY

Missouri theatre and others of RKO midwest division are playing Santa Claus in an effort to ward off traditional doldrums of pre-holiday season. Each of 11 theatres in area of Jerry Shinbach, division manager, is offering each youngster, accompanied by parents, chance to have its picture

taken with Santa gratis. Stunt is Shinbach's brainchild.

Managerial posts of two Fox Midwest firstruns, on temporary status recently, filled with Roy Hill moving from Fairway to Esquire. Harold Guyett takes over the Fairway, coming from Plaza theatre where he was assistant.

Screen Guild is going in for saturation booking plan on "Square Dance Jubilee."

Matt Plunkett down from Chicago to handle the Missouri temporarily for RKO in absence of Lawrence Lehman, regular house manager, now hospitalized.

Sullivan Independent Theatres, Wichita, Kans., recently closed long-term lease on the Regent, Winfield, Kans. House currently is operated by Fox Midwest as its top house there and will continue until March, 1950. Sullivan operates three houses in Wichita and is affiliated with two drive-ins.

Matt Plunkett down from Chicago to look after the Missouri for RKO while regular manager Lawrence Lehman is off duty a couple of weeks.

### PORTLAND, ORE.

Merle Dunlop, booker for J. J. Parker Theaters in Astoria, Ore., area, in town after recovering from long illness.

The Morelocks building 400-car drive-in near Cottage Grove.

### TOLEDO

Toledo will get new suburban theatre when proposed \$2,500,000 shopping center development on an 18-acre tract just past the city limits is completed.

Proposed revision to city's zoning code would require that each theatre, auditorium and other place of public assembly provide at least one auto parking space for every five seats.

### NEW ORLEANS

Don George, Shreveport, elected president of Allied Theatre Owners of the Gulf States, Inc., at concluding session of group's two-day convention here.

Other officers named were Abe Berenson, Gretna, La., vice-president and national director; Harold Bailey, New Orleans, secretary; F. G. Prat, Jr., Vacherie, La., treasurer, and L. W. Watts, Oil City, La.; W. A. Lighter, Jr., New Orleans, and J. M. Guillory, Oakdale, La., members of board. Edward Lachman of New York, past president of N. J. Allied Theatre Owners, described his in his area as still somewhat off from last year. Television and dearth of good pictures were blamed for decline.

### MINNEAPOLIS

Film salesmen complain of "buyers' holiday," with most exhibitors not buying as far ahead as hitherto because of caution induced by what they assert to be adverse bias caused by strikes.

The Paramount theatre circuit here (Minnesota Amus. Co.) took another step in compliance with the consent decree when it divested itself of one of its two Madison, S.D., theatres, the 426-seat Lyric. J. F. Stahl, Madison newspaperman, is the purchaser at an unannounced price. He'll operate the house himself. Paramount retains the larger State theatre. It owns the property and will continue to operate it.

North Central Allied launching public relations campaign of own to counteract what it declares to be "a public of ill-will and bad feeling toward movie theatres." President Bennie Berger announced.

### DALLAS

Interstate Theatres announced the Lawn, nabe house, will revive vintage films, with "Voice of Turtle" first in.

F. F. Wallace sold the Joy theatre at Roscoe to Dewey Wilson and his son.

Paul Nixon is new owner of the Star, Abilene. He has remodeled and changed name of house to the State.

R. S. Starling purchased half interest in Tower drive-in at Stephenville.

John L. Franconi, a founder of Screen Guild Productions, resigned as exec secretary and director of company. He recently sold his Dallas Screen Guild franchise to Lippert Productions, Inc., of Texas, and sale including stock and other company interests. Franconi is now associated with Clair E. Hilgers in Roalart Pictures of Texas.

The Fair, Interstate Theatre Circuit nabe house here, shuttered temporarily.

Lola Kimbrough named manager of Sky-Jit Drive-In at La Grange, replacing Mr. and Mrs. C. H. Branson, resigned.

## Goldwyn In Revolving Door

Continued from page 3

right back in again is aimed at preserving his full ownership of the equipment, rather than let it remain in the studio and automatically become half Miss Pickford's. This is not expected to end the legal skirmishing between the pair. It's fully anticipated that Miss Pickford's attorneys will label the whole thing unfair and it will be another item for the courts.

Here's the angle on the maneuver, however. The studio is actually owned by Miss Pickford and a subsidiary corporation of Samuel Goldwyn Productions, Inc. The lease, however, has been held by Goldwyn personally. He in turn rented it to Samuel Goldwyn Productions for picture-making.

The lease provided that "the lessee"—that's Goldwyn personally—must have all the equipment out one month after the Nov. 21, 1949, expiration date—or whatever remains becomes a permanent part of the studio. Therefore, Goldwyn the lessee is carting out everything movable and, as soon as it is out, legally transfers title to the gear to the Samuel Goldwyn Productions, Inc., subsidiary which is part owner of the studio.

### No Rent as Partner

When the stuff is moved back in, it's no longer the property of a lessee but of a partner. Goldwyn hereafter will pay no rent at all, as he claims he's entitled to equal use (or 39/80ths use, anyway) of the property. Miss Pickford is free, of course, to use her 41/80ths. She and Goldwyn would have to come to an agreement whenever she's ready to use it so they get an equal whack at the space.

As for the equipment, Goldwyn maintains that's his (or rather the property of Samuel Goldwyn Productions) and Miss Pickford can't use it except by renting it from him. Only thing of his to which she'll get free and automatic rights are generators (which are too big and expensive for the movers to handle) and stages which Goldwyn erected and which it was, of course, not practical to break up and rebuild.

Miss Pickford now can, if she likes, find producers who desire to rent her 41/80th. That's okay with Goldwyn, since he has been looking for tenants for several years in order to relieve the overhead.

One of the tenants who maintains offices on the lot—Howard Hughes—had his whole office moved out onto the street over the weekend and then moved back in again without his even knowing it. The office equipment belongs to Goldwyn, and he took the step to keep it so.

Goldwyn is fortunate in having available for temporary storage the Eagle Lion lot across the street. Heavier stuff is put over there, while it is relabeled and the lawyers provide for the necessary papers and witnesses. Some of the

lesser materials have been retagged, however, right outside the Goldwyn studio gate and moved back in.

Production on "Doom" is going right on via the use of twin sets of equipment. One layout of gear is employed for shooting, while the other is out getting retagged.

The Goldwyn-Pickford imbroglio has gone past the point of a mere business deal, with deep emotional involvement. The personalities are evident. On this score, it is understood that James A. Mulvey, Goldwyn Productions proxy, reached an agreement on the \$40,000-a-year rental, plus other concessions, with Miss Pickford's reps here. She personally refused to accept the deal, however, and set the \$66,000 figure. Goldwyn's feeling now is understood to be that there's no point in further negotiation since if he meets Miss Pickford's price she won't accept it anyway, but will push it up still further.

## Sees Need for Pix-Radio To Cite Christian Life

Philadelphia, Dec. 13.

The need for more films and radio program stressing Christian home-life was the major theme at the four-day conference of the International Council on Religious Education held here by representatives of five Protestant denominations last week.

The conference set up blueprints for at least 30 new religious films and programs to be made during 1950.

### Vance Schwartz Cincy Barker

Cincinnati. Vance Schwartz, exhibitor, will be chief Barker of Cincy Tent No. 3 Variety Club in 1950. Elected with him were Marnie J. Trautenberg and Jack Finberg as assistant chief barkers and Morton Periman, dough guy.

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Never miss a HOLIDAY... particularly this one!

# Korda, U.S. Indies in Snarl

Continued from page 3

and they've been doing only mild biz. Neither side would do much talking this week, so it was impossible to learn what deal Kramer succeeded in making. However, since Korda now appears to be more or less satisfied, it is assumed that Selznick granted him some concession.

## Separate Deal

Selznick made a separate deal with Korda for each of the three pix they co-produced. For western hemisphere rights to "Fallen Idol," DOS turned over to Korda eastern hemisphere distribution on six reissues: "Garden of Allah," "Prisoner of Zenda," "Tom Sawyer," "Intermezzo," "Spellbound" and "Rebecca."

For "Third Man," Selznick traded "The Paradine Case." He also lent Joseph Cotten and Alida Valli to star in the pic. For "Gone to Earth," DOS gave "Portrait of Jennie" and loaned Jennifer Jones as star.

The Goldwyn-Korda buff originates out of a different kind of deal and results from Goldwyn's refusal to accept the film that was produced—"Return of the Pimpernel" Pic, for which Goldwyn loaned David Niven, was called unworthy of U. S. distribution by Goldwyn and sent back to England.

Korda is now planning to reshoot part of it, although he is protesting. However, Niven's contract with Goldwyn has since been terminated and Niven is not anxious to return to England for the additional takes. Latest report is that Korda may take Niven to court in an effort to make him appear.

## Can Be Tough

Aside from Niven's salary, the pic has cost Goldwyn nothing as yet, so he figures he can afford to be tough. His deal, different from Selznick's, is not for a trade-off of rights, but calls for direct payment to Korda out of Goldwyn's frozen pounds in England in return for western hemisphere rights.

Goldwyn claims that his co-production deal gives him approval of the finished product. Korda claims it does not. In any case, the contract appears to be worded hazily enough to land the two producers in court, perhaps, for a final decision if Goldwyn continues to refuse the film.

The Korda-Selznick burn has had a subsidiary frothing-at-the-mouth angle in that DOS has taken

virtually all of the Korda billing off of American release prints. Only screen credit British producer gets now is: "Presented by David O. Selznick and Sir Alexander Korda."

To Korda's beef that his name is not in the ads for "Fallen Idol," only one of the trio of pix to go into release as yet, Selznick replies that his doesn't appear either. Heavy emphasis is on Carol Reed, who directed the film. Korda's contention is that the billing is particularly important at the moment, when the British need every bit of recognition they can get on successful films.

Selznick also has a reply to Korda's squawk about getting the short end on their financial deal. He claims that it was as a result of his stars and the counsel he gave as co-producer that the pix are also proving highly profitable in England and on the Continent—Korda's territory. Selznick maintains that Korda's extra profits on the trio there are compensating for the fact that the American pix he took in trade are not doing so well as the three British films are expected to do in the American market.

A specific angle that has Korda miffed is that the contracts provide a ceiling on the Selznick pictures' earnings in the eastern hemisphere. If they exceed a certain figure, Korda must share this excess with Selznick. On the other hand, there is no such ceiling on the earnings of the three Korda pix in the western hemisphere. No matter how big they are, there's no point at which DOS must make a split with Korda.

## Extensive Radio, TV Bally for 'Samson' Bow

For its double world preem of "Samson and Delilah" at the Rivoli and Paramount theatres, N. Y., Dec. 21, Paramount is mapping an extensive radio and tele program. Radio coverage will be coast-to-coast on at least 100 Mutual stations while video goes over WABD and the DuMont tele network. Hollywood cut-ins will be included in the radio ballyhoo.

In a unique tie-in of shorts to features, Par salesmen will seek to sell a Grantland Rice Sportlight "Acquacade Houseparty" along with "Samson" whenever possible. Ballyhoo on the short is being included in the "Samson" press-book.

## 'War Babies'

Continued from page 1

U. S. in 1949 than there were 10 years previously.

As for the effect of this increase on film biz, Harmon states that there are 10,000,000 more people above the age of 40 than at the last census, which creates a problem because of the well-established fact that older persons attend theatres much less frequently than younger ones.

On the other hand, there has been a shift from country to city, with 3,000,000 fewer people living on farms now than 10 years ago and 21,000,000 more living in cities of 2,500 population or over. Harmon considers this favorable, since theatres are, of course, in towns.

## Upped Intelligence Level

Intelligence level at which films are aimed will have to be upped, too, because of population trends, Harmon declares. He points out that in 1920 only 7% of the people were high school graduates, while this year the figure is 37% and another 17% have had two years of high school.

On the war babies, Harmon asserts: "In 1935 they'll be storming into our theatres, and that is the greatest thing that has happened to us in about 20 years. There is a whole generation that is going to move right through our theatres this wave of the future."

"It is going to be important for Hollywood to keep in mind these babies so that in 1955 the production side of our business will be prepared to have a larger number of pictures which will make appeal to youngsters. It is similarly important that they be pictures which their mothers will be willing for them to see and which will bring their mothers to the theatres with them."

## Windsor Sunday Vote

Windsor, Ont., Dec. 13.

Although voters in this Canadian city across the river from Detroit voted to abandon Sunday blue laws outlawing entertainment and sports, it appeared that Sunday movies and professional theatrical productions would remain closed voluntarily.

It appeared that pic exhibitors preferred not to break the historic tradition of shuttering Sundays. Indications were that some of the smaller houses were considering opening on Sundays later on when Sunday sports events and dances become more commonplace and more generally accepted.

## Order Martins to Open Their Books to Distributions

Cleveland, Dec. 13.

Three exhibitors who are defendants in a percentage-chiselling suit were ordered to turn over their books and records to the distributors for inspection by the Federal district court here. Defendants are Andrew, Albert and M. C. Martin, operators of the Dayton theatre in Akron.

At the same time, the four suits of Paramount, RKO, Metro and 20th-Fox were sustained on a losing plea for dismissal. Defendants claimed that the court lacked jurisdiction to hear the cases.

## Hughes Doesn't Spare the Horses

### In Speeding RKO's 1950 Program

Hollywood, Dec. 13.

RKO, reduced to a canter when Howard Hughes mounted the saddle some time ago, is about to cut loose with an all-out gallop as it rounds the stretch into 1950.

Ready to start in the Hughes stable, under one-picture commitments, are Bette Davis, Claudette Colbert, John Wayne, Irene Dunne, Fred MacMurray, Robert Mitchum, Joan Fontaine, Ingrid Bergman, Walter Huston, Jane Russell, Ava Gardner, Melvyn Douglas and numerous other names.

Among the Hughes projects for 1950 is a more extensive release of "The Outlaw," which top-bills Jane Russell, Jack Buettel, Walter Huston and Thomas Mitchell.

Other name-studded films on the RKO agenda for 1950 are:

"Where Danger Lives," with Laraine Day, Robert Ryan, John Agar, Janis Carter and Thomas Gomez; "My Foolish Heart," a Samuel Goldwyn production with Susan Hayward and Dana Andrews; "Stromboli," Italian-made picture with Ingrid Bergman; "The Man on the Eiffel Tower," with Charles Laughton, Franchot Tane and Burgess Meredith; "Bed of Roses," with Joan Fontaine, Robert Ryan, Zachary Scott, Joan Les-

lie and Mel Ferrer; "Weep No More," with Joseph Cotten and Alida Valli; "The White Tower," with Sir Cedric Hardwicke, Glenn Ford, Claude Rains and Oscar Homolka; "It's Only Money," with Frank Sinatra, Jane Russell and Groucho Marx.

Also "The Capture," with Teresa Wright and Lew Ayres; "Bianca Belle," with Jane Russell and George Brent; "The Edge of Doom," another Goldwyn production, with Dana Andrews, Farley Granger and Joan Evans; "Jet Pilot," with John Wayne and Janet Leigh; "Blind Spot," with Claudette Colbert, Robert Ryan, Jane Cowl and Paul Kelly; "Carriage Entrance," with Robert Mitchum, Ava Gardner, Melvyn Douglas and Janis Carter; "The Story of a Divorce," with Bette Davis and Robert Young; "Come Share My Love," with Irene Dunne and Fred MacMurray. In addition is the Walt Disney live-action picture, "Treasure Island," starring Bobby Driscoll.

Louis Gordon Boston Chief

Louis M. Gordon named Chief Barker of local Tent. Succeeds E. Harold Stoneham.

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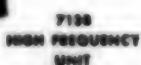
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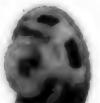
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PARAMOUNT

# MILES LABS' \$2,000,000 ANTIHISTAMINE BUDGET; RADIO-TV COIN NOW \$10,000,000

Miles Laboratories, already represented in radio and TV to the tune of \$8,000,000 a year billings on behalf of Alka Seltzer (thus giving it the No. 1 ranking in broadcasting in terms of coin spent in plugging a single product) is reported ready to splurge an additional \$2,000,000 for three network shows. The latter, however, would be channelled into advertising Miles' new antihistamine product being put on the market.

Miles has already bought one of the shows—"One Man's Family," the Sunday afternoon NBC sustainer, which is slotted back-to-back with the Miles-sponsored "Quiz Kids," thus permitting for a contiguous rate for the client. "Family" currently has the highest (7.1) Sunday afternoon rating on NBC.

Miles Lab and Wade agency execs were in New York last week shopping around for the three web properties. Aside from "Family," what other showcases to be selected is still being kept under wraps.

Move represents the most ambitious thrust into radio to date among the antihistamine boys, with coin up to now having been channelled chiefly into spots. Projection of the new product into the public limelight is expected eventually to give radio one of its biggest billings hypos in some time.

With its \$10,000,000 Alka Seltzer-antihistamine budget, Miles Labs' ascendancy into the bigtime programming picture becomes even more pronounced. Client is also represented by "Quiz Kids," (AM and TV); "Queen for a Day" (which also goes TV next month); "News of the World," on which an annual outlay of \$2,250,000 is expended; "Capt Massey Time," and "Hilltop House."

In an overall expansion of Wade agency activity cued to the Miles buildup, Jack Farnell recently checked out of the Schwerin Research operation to become TV program manager as assistant to Jeff Wade, vicepres in charge of radio and video.

Other antihistamine biz: Inhibition (Union Pharmacal) Cecil & Presbury—big spot drive, but may change their radio campaign in a couple of weeks with a program.

Resists (Bristol-Myers) Kenyon & Eckhardt—intensive, short term campaign via spots, but may change soon.

Kriptin (Whitehall) Duane Jones, minute spots—Get on early (at end of September).

Anahist (Anahist, Inc.) PCBelding—Spots. Backed "Counterpy" one-night a week on ABC during Pepsi-Cola's hiatus, but looking for something programmatic.

Antamine (Grove Labs) SSC&B—Spots.

## Lurie to Calkins & Holden

Calkins & Holden agency, which recently added former MBS sales vicepres Jess Barnes as a partner, is moving to expand its radio and tele activities, at present consisting chiefly of spot. Outfit has hired Walter Lurie, former executive producer for Mutual and head of the web's Coast operations, who will start Jan. 1.

One of Lurie's first assignments will be setting up representation in L. A.

## Luce's ABC Buy Just Loose Talk?

Latest report in the trade is that Henry A. Luce, of the Time-Life-Fortune mag dynasty, has been manifesting interest in acquiring the ABC network from Ed Noble. Latter put himself on record, during the in-and-out (and now permanently out) negotiations with 20th-Fox, that if the right buyer came along with the right price, he'd be more than interested in disposing of his AM-TV empire.

A few years back, during the Clet LaRoche regime at ABC, Luce owned a good chunk of the network stock, but he sold out when LaRoche exited the web. Since then Luce has variously been reported as interested in moving into television, with his name once linked to possible purchase of WOR from the Straus (Macy) clan.

Kintner Unloads 20% of Stock Philadelphia, Dec. 13.

SEC report released last week shows that Robert Kintner, exec vicepres of ABC, has disposed of about 20% of his stock in the network.

Kintner unloaded 2,100 shares of the dollar par stock in four different transactions between Oct. 4 and 15, retaining 10,600 shares, the report discloses.

## Cantor Is Right With Eversharp—Into 1951

Eddie Cantor will handle the onces chore on "Take It or Leave It" on NBC again next fall as a result of Eversharp's picking up of his option last week. Cantor recently completed huddles with Eversharp execs and Milton Blow, of the Blow agency, on the give-away show which Cantor took over from Garry Moore this season. Comic is also reportedly aiming to do a strip of daytime chatter shows to be transcribed at his Palm Springs home.

Cantor, who was guest of honor at a Hadassah dinner in New York last week, left for Hollywood over the weekend.



HARRY SALTER  
MUSICAL DIRECTOR  
Stop the Music—ABC

## ABC Hikes Co-ops To New High of 18; Stations Want 'Em

ABC will launch two new co-operative programs next month, bringing its roster of co-ops to an alltime high for the web of 18. Network now leads in the number of such shows, with Mutual (which at one time had 18) having cut back in the field.

The new sires are "Art Baker's Notebook," which has been a KFCA, L. A., feature for 10 years, and the Jackie Robinson show. Baker will be heard cross-the-board at 1:45 p.m., starting Jan. 2. Robinson, whose second base playing for the Brooklyn Dodgers won him the Most Valuable Player award in the National League last season, will be heard Sundays at 10:30 p.m., starting Jan. 22. The diamond star, who broadcast last year from WMCA, N. Y., will gab on sports and interview celeb athletes.

Reason for the co-op hypo, according to ABC's co-op sales manager Ludwig Simmel, is the heavy demand for this kind of program from affiliates. The co-ops, which take the web off the financial hook for filling time that would otherwise be sustaining, give the outlets programs they can sell locally. (The affiliates pocket the time charges and pay only their pro-rata share of talent costs.) At the same time, co-ops help get new advertisers into network radio, after first getting their feet wet via

(Continued on page 40)

## Off His Frequency

Claremont, N. H., Dec. 13. For a guy who didn't even bag the deer, Fred (Ted) Stearns, commercial manager of WTSV here, caused a lot of commotion when he went on a deer hunting trip last week.

Sighting a deer, he trailed it for nearly three miles, leaving behind his companions, who eventually became alarmed and launched a search by state troopers, game warden and volunteers. The search was still on when Stevens sauntered home, unaware of all the fuss.

## Pillsbury Preps 4-Way Spread

Chicago, Dec. 13.

Bankrolling 15 minutes of the Arthur Godfrey morning AM show next April 10 will add one more addition to the present Pillsbury Mills radio family. In the process of being born now is a west coast program whose format is still undecided. When that show does go into production it will join the other Pillsbury sponsored programs, making a total of four next spring.

On Jan. 3 the Art Linkletter show, Mon.-Fri., 2:30-2:55 p.m. (EST) will switch from ABC to CBS. This will be followed by Cedric Adams. With the Godfrey program it will make number three heard on the CBS web.

Aired by Pillsbury over ABC now, five days a week, are Galen Drake, 3-2:15 p.m. (EST) and Linkletter in "House Party," 10-10:25 a.m. (EST), but client is dropping Drake.

Pillsbury replaces Toni Co., which now sponsors the 10-10:30 a.m. segment of Godfrey. It will alternate a two and three-day weekly sponsorship arrangement with the Wildroot Co.

In contrast to two evening programs in 1948 Pillsbury this year is showing an interest in morning and afternoon programming.

## CONTINENTAL BAKING'S DOCUMENTARY DOUGH

An hour-long documentary program "The Rising Wonder," sponsored by Continental Baking to celebrate its 25th anniversary will be aired by CBS on Dec. 30 at 9:30 p.m. Stanzas is breaking new ground in that it is the first documentary backed by a commercial organization and will be part of a public relations package including a historical tome on the company and other literature. Firm is promoting the broadcast with 1000-line newspaper ads in dailies and through plugs via grocery stores and dealers.

"Wonder" is being written, produced and directed by Robert Louis Shayon, formerly identified with CBS' documentary unit and now associated with Fred Smith, public relations outfit for Continental and other companies. Stanzas is based on a cross-country tour Shayon made to farms, mills, bakeries, etc., and tells the story of bread from the wheatfields to consumer's table. Cast includes professional actors who will portray real people, and Continental gray Ray Stritzinger and board chairman Lee Marshall, who will play themselves. Idea is to show business in human terms.

Agency is Ted Bates.

## Will They Get It?

Washington, Dec. 13.

FCC yesterday received two radio applications from two of its own commissioners. They asked for permits to install sending and transmitting equipment in their automobiles to subscribe to a local radio-telephone service which recently received a commercial license to provide car owners with message service. Subscribers are mostly doctors and other professional men who pay \$10 per month for a minimum of 30 calls.

The applicants are Commissioners George E. Sterling and Edward M. Webster, both engineers, who want to acquaint themselves first hand with the new "domestic public land mobile radio service." FCC licenses are required only when the subscriber installs his own equipment.

## Hooper-Happy Lever's 'Love That Lux Show'

The Hooper-hungry segments of the trade have been casting envious eyes at what is probably radio's alltime No. 1 success story—"Lux Radio Theatre." If prey Charles Luckman has been on the receiving end of those parental Lever Bros. blessings from Britain, it's chiefly due to the Hooper-Nielsen payoff on the company's Monday night CBS showcase.

After 15 years on the air, the Lux stanza has been copying the No. 1 Hooper-Nielsen mantle week in and week out for one of those "no-other-program-can-make-that-statement" testimonials which, only in the past month, has parlayed into a wide national mag spread.

Upcoming spread in Life mag (tied in with Lux bid to find the most beautiful 15-year-old girl) climaxes a flock of publicity breaks in Look, Time, Newsweek, Pictorial and the inevitable fan mags.

## Romanian Radio Rips Into U.S. Networks As Full of 'Fascist Content'

Washington, Dec. 13.

An attack on the American broadcast networks and some of their top commentators featured a program over the official Romanian radio last week. U. S. Government monitors have disclosed here. Ripping into the four nationwide webs, the Romanian commentator asserted:

"The radio stations in the hands of the trusts buy for their broadcasts artists, writers and news reporters and determine all their activities. The fascist gangsters of the press like Winchell, Lowell Thomas, Henry Taylor, Cecil Brown, and Drew Pearson also find well-paid jobs in U. S. broadcasting. At the same time U. S. reactionaries carry out dastardly campaigns against the progressive commentators."

The investigating commission for the Un-American Activities Committee chased from broadcasting companies and closed studio doors to numbers of talented and honest newsmen and writers like Gilmore, Jacobs, Johannes Steel and Raymond Wall.

"In the hands of millions of Americans, radio is used to slander all that is progressive and democratic, thus becoming an instrument of the spiritual fooling of the masses. All radio broadcasts always have the same fascist contents."

"Programs to the public contain 95% advertisements, mystic-religious broadcasts, and all kinds of stories about gangsters to the accompaniment of decadent music. Despite activities to fool the American public through reactionary propaganda, the U. S. workers begin increasingly to understand the anti-people's content of the capitalists' policy."

## CBS GETTING NIBBLES ON 'ESCAPE' SUSTAINER

CBS is getting some client nibbles on its "Escape" whodunit sustainer, which despite the Bob Hope opposition on NBC, has hit as high as 11.1 in the Tuesday-night rating sweepstakes.

The antihistamine drug boys have been showing a lot of interest, and so has Richfield Oil. "Escape" is one of the lower-budgeted items in the CBS package roster.

## P & G Shifts on Soapers Entail Agency Switches

Procter & Gamble, for the second time this year, is shifting products on its daytime soapers, entailing switches in agency assignments on the shows.

Compton, which in the first switch gave up "Big Sister" to Blow, now gets back the airer. Blow, in turn, is taking over "Welcome Travelers" from Dancer Fitzgerald-Sampson. James J. Seaborn has been named "Sister" producer for Compton.

## Par Buys Time on 100 Mutual Stations to Air 'Samson & Delilah' Preem

Paramount has bought a lineup of 100 Mutual stations to air the preem of its "Samson and Delilah" Wednesday, Dec. 21, from 8-9:30 p.m. The two-theatre affair will be covered by Bill Slater, from the N. Y. Paramount, and Arthur Van Horn, from the Rivoli. Several of the studio's stars will also be picked up from Hollywood.

Arrangements are being handled by Abe Sebechter for MBS and Burt Champion for Par Agency is Buchanan.

## Chesterfield Exclusive To Air Chi Cubs '50 Games

Chicago, Dec. 13. Exclusive rights to air Cubs games for 1950 have been purchased by Chesterfield over WIND. Sale was handled through the Newell-Emmett agency, of N. Y. All daytime games will be fed via the Midwest Baseball Network to 35 midwest stations.

Up for grabs among several prospective sponsors are the still unsold White Sox games, a WJJD exclusive.

## Graduates of CBS Co.-Owned Stations

Personnel	Present Position	From Station	From Radio Sales
Howard Meighan	V.P. & Gen. Executive		New York
J. L. Van Valkenburg	V.P. in charge CBS Television	WBBM	
J. Kelly Smith	V.P. in charge C-O Station Administration	WBBM	
Earl Gammons	V.P. in charge CBS Washington Office	WCCO	
Arthur Hull Hayes	V.P. in charge CBS San Francisco office		New York
Arthur Godfrey	"Seven-Million Dollar Salesman"	WTOP	
Cy Howard	Writer-Producer "My Friend Irma" "Life With Luigi"	WBBM	
Merle S. Jones	General Manager KNX-CPN		Chicago
Wendell B. Campbell	General Manager WCCO		Chicago
E. H. Shomo	General Manager KMOX		Chicago
David V. Sutton	Sales Manager CBS-TV	WBBM	
Carl Burkland	General Manager Radio Sales	WCCO	
A. E. Jocelyn	Director CBS Operations-Hollywood		Chicago
Sig. Mickelson	Director, Division of Discussion	WCCO	

# CBS' AFTERNOON OF A PAWN

## Cambridge Was Never Like This!

Lever Bros. execs—that is, all but the top echelon—are bemoaning their lot these days, now that Charles Luckman has berthed them in New York headquarters. Already signs are going up for the setup as they once knew it, those nicely-appointed suites and offices bordering the Charles river, where they could watch the waters flow by 'neath the draped windows of their Cambridge, Mass., ex-habitat.

With the exception of Luckman and nine of the uppercrust execs, who are doing business out of their plush 305 Park avenue hailiwick, the displaced Lever personnel is presently ensconced in what approximates a loft building in downtown Varick street (No. 80). A lot of them have been asking, mostly to themselves, "why all the rush?" since the proposed new Lever building won't be ready for occupancy for two years hence.

The DP's make no bones about it—they're homesick for the Charles river, that is, not Luckman—with weekend commuting now in full sway.

The 80 Varick street DP's and other Lever inhabitants include: Michael J. Roche, director of advertising; Howard R. Bloomquist, advertising manager and his assistant, Stephen A. Witham, on the Lux Toilet Soap, Lux Flakes and Silver Dust accounts; George B. Smith, advertising manager, and his assistant, William Scully, on the Rinsol, Spry and Breeze accounts; David Kethner, advertising manager, and assistant, Paul Laidley, Jr., on the Swan, Lifebuoy and Surf accounts; George T. Duram, media director and assistant, J. P. Doyle; John R. Allen, television manager.

The Park avenue echelon: Charles Luckman, president; L. H. Watermoulder, administrative vicepres; James A. Burnett, vicepres in charge of advertising; Walter W. McKee, vicepres in charge of sales; William H. Murkhart, vicepres in charge of production and traffic; Thomas A. Ganser, director of personnel and public relations; M. A. McManus, treasurer; M. J. Pendergast, general counsel; J. F. Reeves, director of purchasing; H. G. Scowcroft, director of market research.

## Standard Oil May Stay Out of Radio, Cuing Other Institutioner Moves

When, a couple of months back, Standard Oil of New Jersey passed up the newly-auditioned Andre Kostelanetz show as a Sunday afternoon attraction, after letting it be known that it had about \$750,000 a year to spend for a major radio program, the company indicated that it would probably be ready to make the plunge around the first of the year. SO has been out of radio since canceling the New York Philharmonic, which it sponsored last year as its initial coast-to-coast plunge.

It appears now, however, that SO may stay out of the picture completely, although it is going through the gestures of examining properties pitched up to it by the web. The thinking among the oil company execs is significant, since it reflects in general the attitude of so-called institutional bankrollers who in past years, particularly during the war, were responsible for a large chunk of network billings.

With the exception of the three hardy radio perennials, duPont, Bell Telephone and U. S. Steel, the "institutional boys" apparent are out of radio and intend to stay out. The web, realistically appraising their open-time segments, have practically reconciled themselves to the fact that the era of a General Motors pickup of the NBC Symphony, a Standard Oil or Goodyear sponsorship of the New York Philharmonic, etc., is gone for good, although CBS did enjoy a brief whirl (and \$100,000 in business) with the Ford family buying the UN pickups on tele vision.

## CBS' 3% Billings Hike for 1949

CBS will wind up 1949 with a 3% hike in billings over last year. The year's end will find Columbia alone among the four major webs showing an increase, with Mutual suffering the severest nosedive.

For the month of November, CBS gross time sales were up 14% over the same month in '48. Billings for the month were \$5,599,621, whereas in '48 they amounted to \$5,469,475. In October, CBS business was up 2.6%, while for the first 10 months of this year the increase totalled 2.8%.

Major factor in CBS alone coming out of '49 on the plus side was, of course, its inheritance of top shows and accounts.

## WIDE SWEEP INTO NBC SOAP TERRAIN

With daytime billings as the pawn in an intricate maneuver paralleling the "nighttime thinking" that changed the entire CBS program picture, Columbia has now gone to work on the afternoon side.

Again at the expense of NBC, Bill Paley's sales forces have, in one fell swoop, penetrated NBC's enviable daytime soap opera billings and wrested \$500,000 in annual gross business from its chief rival.

The maneuvering will be disclosed today (Wed.) when the B. T. Babbitt Co. (Bab-O) sales force powwows in New York. Out of the months of CBS jockeying to increase its hold on the Babbitt account, the following program revision emerges:

Bab-O's "David Harum" serial has been slotted at 3 in the afternoon, on Columbia, but with a limited network of about 35 stations. On the other hand, the Bab-O "Lora Lawton" show, at 11:45 a.m. on NBC, was enjoying full network facilities, with the additional half-million dollars accruing to the latter web Columbia, pointing to the failure of the NBC morning show to achieve a rating in opposition to the 6 and 7 Hoopers enjoyed by all the CBS serials that follow Arthur Godfrey, convinced Babbitt Co. and its Duane Jones agency that it would make better dollars and sense to let Columbia enjoy the full network ride.

As a result, "David Harum" moves from Columbia into the "Lora Lawton" time, with the latter show getting the heave. In place of "David Harum" CBS gets a new serial out of the Frank and Anne Hummert mill, but with a full 150-station complement, while the 35-station ride for "Harum" moves with it to NBC. New serial has been tentatively tabbed "Nona From Nowhere," with talent administered by Air Features.

Changes become effective Jan. 9

## McC-E's 4 Femme V.P.'s

McAnn-Erickson has appointed four new vicepres—all women—the first time in its 46 years the agency has named distaff vicepres.

New officers are Dorothy B. McCann, exec producer in radio-TV dept.; Florence Richards, account exec; and Alberta Hays and Margot Sherman, copy group heads.

## Radio's 10:30 Curtain Time on Comm'l Shows Being Pushed Back as Later TV Viewing Changes Family Habits

### This Goes On and On

Hollywood, Dec. 13.

NBC and KFI got together on a new affiliation deal for two years, the FCC maximum. First of the year, when new contract is effective, marks the 22nd year of the association.

Niles Trammell, here to talk to some of the net's stars, closed the affiliation deal over the phone with Earle C. Anthony in Palm Springs. Anthony refused to hold still for a sellout to NBC.

## Renewals Now Cause for Hoopla, Wide Publicity

Time was when the networks took their radio renewals in stride. It was the "order of the day," with publicity fanfare only directed at new shows and new clients. Nobody paid much attention to renewals, for they were accepted as the inevitable thing for sponsors to do.

The situation has altered these days, when more and more clients are casting their eyes TV-ward. While there's an outward "business as usual" veneer around the web sales departments, nonetheless there's no mistaking the apprehensions and uncertainties as to whether AB bankrollers might not be winding up their final 13-week cycles.

CBS, for example, had never been one to fuss over the recurring flock of renewals at year-end. Nor, for that matter, did the other networks. But Columbia, with an assurance that bigtime AM is good for another year, is 24-sheeting to the world the fact that a total of \$10,250,000 in billings will be realized from year-end sponsorship renewals.

The press boys herald the fact that as the New Year starts, the CBS business picture shows eight different clients renewing 15 (Continued on page 40)

Over the years radio, particularly the networks, tried in vain to expand nighttime commercial segments beyond the 10:30 "curtain time." It was a losing battle, with anything beyond 10:30 strictly in the "fringe area" which stations have been permitted to recapture in the hopes of latching on to local sponsorships. Even the bankrolling of 11 o'clock news has been something of more recent vintage, despite the fact that 11 p.m. is only 10 p.m. in the midwest and 9 p.m. in the Rocky Mountain zone.

It now looks like TV may be the instrument, where nothing else succeeded previously, in reconstructing family patterns and listening habits to encompass 11 o'clock in the choice time area. Even at this early stage of the TV game, the late evening viewing habits are becoming more and more pronounced, attracting audiences as radio before it had never quite succeeded in doing. And the change in family habits inspired by TV viewing is slowly carrying over into hyping late night radio listening.

Those who have surveyed the habits of Americana in its relation to video report one noticeable shift in custom. In the pre-TV era, the family was conditioned to getting its radio listening out of the way first (with 8 to 10 thus becoming the cream time segments), afterwards attending to their newspapers, magazine or book reading.

In the case of TV, the newspapers are read first, after which the family assembles in the living room for the video attractions, with radio getting a hangover audience.

## NBC The Winnah In Helbros Wooing

The NBC vs. CBS "Battle for the Helbros Business" resolved itself this week, with NBC winning out over its rival and wrapping up sale of the Dick Powell "Richard Diamond" for the 5 p.m. segment. (That gives NBC two Sunday afternoon sales in a week, with Miles Labs buying "One Man's Family" in the 2:30 period.)

Both webs had made major advances for the Helbros biz, with CBS anxious to negotiate a sale of its "Philip Marlowe" sustainer for the 5:30 Sunday time. Latter show currently rides the Hooper cred as the web's top audience-pulling sustainer (10.3). Too, CBS was anxious to fill the Sabbath 5:30 gap created by the exiting next week of Longines from that period.

Though the networks are inclined to look suspiciously at watch accounts as in-and-out affairs, the fact that Helbros has been a steady 12-year network customer heightened the CBS-NBC bidding.

Watch company is dropping "Quick As A Flash" on Mutual to move into the NBC picture. At 5 o'clock it will be competing with Mutual's top-rated "Shadow."

## WALTHAM WATCH TIME ALSO RUNS OUT

Tighter situation in the watch biz, which has brought cancellations recently from Gruen and Longines-Wittnauer, finds the webs with still more time on their hands as Waltham served notice to ABC last week that it is dropping "Share the Wealth." Program, heard Mondays at 8 p.m., is bowing out after the Jan. 9 broadcast. Sponsor, however, may return in the spring.

ABC is also losing a bit of its heavy General Mills billings. The miller is dropping its quarter hour participation in the cross-the-board "Modern Romances" strip, after a short-term sponsorship.

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## 44th Anniversary Number

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# WGST Issue Becomes a Big Federal Case as Supreme Court Moves In

Washington, Dec. 13.

Supreme Court justices gave counsel for the FCC and station WGST in Atlanta a rough time last week. Argument was on Federal vs. state jurisdiction over a private contract between a broadcaster and a management group. Case came to the high court on appeal by WGST from a Georgia decision upholding a \$150,000 damage award against the station for breaching a contract held illegal by the FCC.

Justices Felix Frankfurter, Robert Jackson and Stanley Reed sharply questioned the argument of Max Goldman, counsel for FCC, that the state must yield to the federal agency when it finds that a contract prevents a station from operating in the public interest. It was brought out that WGST, which is operated by the Regents of the University System of Georgia for the Georgia Institute of Technology found it necessary to abandon a management arrangement with Southern Broadcasting Co. in order to keep its license. Southern took the case to court and was awarded the equivalent of 15% of net billings for a two-year period stipulated in the contract.

Justice Frankfurter asked why the contract was illegal. "When you say 'illegal' that's a big word," he remarked.

Argument brought out that WGST's original management contract took effect in 1930 but the Commission did not formulate policy on the questions involved until 1940. When counsel admitted that the contract had been partially performed, Justice Jackson declared: "I don't quite understand that the state court can be precluded from examining a contract in which some of the fruits have been performed."

Hamilton Lokey, counsel for the Regents, told the Court there was no possible way for the Regents to continue operating the station "without disaffirming the contract." If the Georgia decision holds, he added, there is a question as to whether the station is now operating illegally.

Justice Jackson asked "Couldn't the Commission say you (WGST) have too many debts... Somewhere there ought to be a way to litigate."

Justice Frankfurter broke in: "So it's a question of the measure of damages?"

"In a sense," Lokey replied. Justice Jackson asked how a party to a contract can press his claim. "If he can't go to a state court where can he go?"

Lokey insisted that the parties are bound "as we are bound to FCC decisions."

Justice Sherman Minton wanted to know what happens if "something comes along later to frustrate a contract, make performance impossible."

Lokey argued that such an eventuality "excuses performance." Goldman brought out that the Commission could have revoked the station's license, but since the question came up during the war when broadcasting equipment was scarce it wanted to allow the Regents to continue operation of the station. Contract fees included payment for acquiring equipment.

Justice Hugo Black brought out that the Georgia court, in holding WGST to the contract, did not attempt to decide the powers of FCC.

Questioned on this point, James Branch, counsel for the now dissolved management group, said the court held that Commission caused "repudiation" of the contract but it did not challenge FCC's licensing powers.

## Eldon Park Dies at 40

Eldon A. Park, 40, vice-president of the Crosley Broadcasting Corp. and general manager of WINS, N. Y., died Monday (12) afternoon in his Roslyn, L. I., home after a long illness. He is survived by a wife and two children.

Park had been with Crosley for 20 years, starting while still at the U. of Cincinnati, as assistant traffic manager. He later served as program director, network supervisor and assistant general manager for Crosley before assuming the v.p. post. He was one of the organizing forces in the Committee of N. Y. Station Managers.

## Arch Oboler

waxes colloquial about the TV medium in

Rest in Video Peace

one of the many amusing editorial features in the forthcoming

44th Anniversary Number

VARIETY

Due Soon

## Lorain Journal Trial March 1

Cleveland, Dec. 13.

Federal Judge Emerich B. Freed set March 1 as the trial date of the government's anti-trust suit against the Lorain Journal after releasing a five-page opinion in which he denied a Justice dept. plea for a stop-gap injunction against the paper.

The Government is charging the paper with refusing to accept advertising from merchants who advertise in either the weekly Lorain Sunday News, and/or WEOL. The Government also charges the paper with monopolizing news.

In denying the temporary injunction, the court said the Government had developed only one aspect of its complaint, the advertising "boycott," and that to grant the injunction "would amount to acting only on a fragment" of the Government's complaint.

Individual defendants in the Government's suit are Samuel Horvitz, vice president of the paper; Isadore Horvitz, president; D. P. Self, business manager, and Frank Maloy, editor.

## WMGM Sells Another

WMGM, N. Y., has sold "At Home With Lionel Barrymore" to Frost stores to plug International Harvester refrigerators and Capehart TV. Gotschall and Richard placed the 26-week contract.

The three-times-weekly series is one of three MGM Radio Attractions alrers station has sold. Others are "MGM Theatre of the Air" picked up by Transvision, and "Mainie," backed by Zotos.

## U.S. Holds Firm Against Cuba; 'No Treaty Better Than Bad One'

Washington, Dec. 13.

Deluged with heavy last-minute opposition by Congress and the broadcasting industry to Cuban demands to cut in on U. S. frequencies, the North American Regional Broadcasting Agreement conference in Montreal came to an unexpected halt last week when U. S. lines held firm. A windup of the conference, with acceptance of a bad treaty as better than none, had been previously indicated.

But a warning that such a treaty would set off a tough fight in the Senate on ratification resulted in a decision to have no treaty rather than a bad one.

Break up of the conference, until Feb. 1 when U. S. and Cuban delegations meet in Havana in an effort to reach a bilateral agreement, leaves the international traffic in North American standard broadcasting without regulation. But a State Dept. spokesman expressed hope differences can be ironed out in Havana and a new NARBA concluded when the full conference reconvenes April 1 in the U. S. Possibility of channel raiding in the interim was regarded as a risk that would have to be taken.

It was reported here that all countries represented at Montreal except Cuba agreed to observe an arrangement under which the NARBA treaty, which expired last

## The Modern Job

Chicago, Dec. 13.

It began when Bill O'Connor, WGN and WGN-TV announcer, hurried home from the Northwestern-Illinois football game Nov. 16 to find his wife, who soon expects a baby, ill. Taken to a hospital, she recovered.

The next Sunday someone stole his new car. Tuesday, servicemen flooded the basement of his new home with fuel oil. Thursday, driving a rented car, he started for work, and smashed into a truck. He boarded a street car, and it too rammed a truck. He was two-and-a-half hours late.

## 'Lux Radio' in Emergency Switch from 'Knock' To 'Name' on Author's Beef

Hollywood, Dec. 13.

Monday night (12) "Lux Radio Theatre" broadcast had to be switched from "Knock On Any Door" to "Street With No Name," with switch also in casts, due to claim by Willard Motley, author of "Knock," that the Columbia studio did not hold radio rights to the story.

Thompson Agency had cleared rights with Columbia by paying the customary \$1,000 story fee when word arrived from Motley that there was no dice. Agency sought legal advice from N. Y., and was advised to skirt legal entanglements by shelving "Knock" and redoing old script on "Street." Humphrey Bogart and John Derek had been set for the broadcast, with the agency facing the problem of getting off the hook on Bogie's \$5,000 fee. Mark Stevens will top the cast in the repeat of "Street." (Both Columbia and Bogart pressured agency to go through with the "Knock" broadcast regardless, due to the need for exploitation on the picture of that name, but the last word was that the story switch had to be made).

## St. L. Board of Educ.

Set for Preem of FMer

St. Louis, Dec. 13.

The St. Louis Board of Education's new FM station, KSLH, is nearing completion and School Building Commissioner V. Harry Rhodes said it will start operation shortly after Jan. 1. The radio tower, 375 feet above the ground, now is completed except for wiring. Station will carry music, drama, news analyses, science, speech and virtually every branch of education into the local public schools.

Rhodes predicted that television also will become an important part of the public school system.

## From the Production Centres

### IN NEW YORK CITY . . .

Howard G. Barnes, director of Dorland's radio-TV dept., upped to vicepres as part of agency's broadcast expansion plans. Bob Thompson new assistant to WNEW flack Dick Park, vice Elsie Rubenstein (leaving for marriage). Emile Stern, Parisian jazz-concert pianist, heard for the first time in U. S. on WOV via test pressings brought here by program director Arnold Hartley. Ann Cornish, WQXR recorded music director, wed Saturday (10) to Richard Weingart and leaving for two months in Europe. WJZ stars will entertain 550 disabled vets at a pre-Xmas party Tuesday (20) run by the 32 Club. Bill Williams, ex-WNEW and WOV disk jockey, joined WVNJ Monday (12) to replace Hal Tunis. Bob Lewis, former WNYC staffer, to WWRL announcery.

Lester Gottlieb (CBS) bedded by food poisoning last week. Milton Cross to play Santa Claus at joint ABC-NBC employees Christmas fete Dec. 23. MGM Radio Attractions' Ray Katz has signed Mickey Rooney and Melvyn Douglas for stints on "MGM Theatre of the Air."

Thespers on the Fred Ziv wazer, "Hearts & Harmony," started a fluff-box (25c a fluff) last January. Contents of the box, \$50, were turned over last week to WOR's Children's Xmas Fund. ABC's Nancy Craig returned Monday (12) from quickie trip to Phoenix. Theatre Guild of the Air (NBC) to present "The Browning Version" on Sunday (18) with original B'way cast, Maurice Evans, Edna Best and Ron Randall. Bob McKenna, program director of "Ted Husing's Bandstand" (WMGM), out with bronchitis. Broadcasters barking water conservation drive: MBS not filling exec's desk pitchers and WOR has stopped washing windows. Bank for Savings (N.Y.) going into radio for the first time via 15-minute participation in WMCA's "Top Time," starting Jan. 9. John D. McTigue, ex-ABC, named WINS production manager, succeeding Joseph Terry. Katherine Anderson new to "Romance of Helen Trent." Palmer Ward added to "Our Gal Sunday." Define Alexander joins "Just Plain Jane." Bill Lipton and Ronald Dawson into "Front Page Farrell." Mary Elia Ward, ABC cashier, engaged to Arthur Griffiths. Walter Gruber named assistant producer of "Guiding Light" for Compton. Don Briggs (ABC's "The Sheriff") handed out badges to kid fans at Bond's Fifth ave. store Saturday (10). Harry Junkin added Hope Miller to his "Radio City Playhouse" cast this Sunday (18). Sandy Becker into lead of "Armstrong Theatre" this week.

George Wolf, of Foote, Cone & Belding, co-author with Lawrence Reardon of a meller, "Nothing Short of Murder," which Laurel Films will produce for Eagle Lion. Irving Fields' trio now broadcasting four times weekly over WOR-Mutual from Hotel Weylin. Bill Murphy's V.I.P. Service has set up a clearing house for local station programs and sales promotion ideas, with originators getting royalty for ideas borrowed. Emily Ashe Banks, "America's Town Meeting" flack, has bowed out of the Town Hall post. WMCA sportscaster Steve Ellis to fly over Gotham today (Wed.) with a plenitude of sports celebs and will transcribe interviews while aloft. Stunt in part of promotion for Tuberculosis Christmas Seals. Bill Kalan, sales manager for Schwerin Research, papa of a seven-pound boy born at Doctors hosp Sunday (10).

### IN HOLLYWOOD . . .

Nate Tufts moved into an executive berth at BBD&O. He was one-time Coast radio head for Ruthrauff & Ryan and recently left W. Earl Bothwell agency. John Gaudel, Art Linkletter and Irvin Aikins packed up their families for a pre-Yule visit to New York while "Link" judged a cake-baking contest for his sponsor (Pillsbury), did his own "People are Funny" shows and made a couple of guest shots. Abbott and Costello disks are making the rounds as quarter-hour strip. They're reissues and MCA is handling the sales. Bob Hawk taped a few shows in advance so he can take his mother to Hawaii for the holidays.

CBS has a hot deal working for Garry Moore in a nighttime half-hour strip. Parke Levy, whose facile pen and ready wit contributed hugely to the success of "My Friend Irma," will direct the audition of "The Professor and Mrs. O'Reilly," who are two characters from "Irma." It's for Lever Bros. and if Charles Luckman no like, it goes back into the dark room. George Fisher, first on the air with Aln gossip, will have his taped battle and interviews riding the full NBC chain. Not so long ago the net frowned on such Hollywood trivia. Cy Howard has the word of P. K. Wrigley that the commercials on "Life With Luigi" will be as short and infrequent as the Coca-Cola connectives. Bill Spier Amposed a few "Suspense" shows so that he and the missus, June Haver, can help entertain the GI's in Germany a holiday time. Herman Lester is now agenting on his own after a long association with Ken Dolan. With a briefcase bulging with shows Dolan will be making the rounds of N. Y. agencies. Bob Hunsey tent to the desert for a week of sunning and to dream up some television ideas for Young & Rubicam.

### IN CHICAGO . . .

"Teen-Agers," WFJL teen-time show, seeking talent. Joe Kilfool new sales staffer for WTMJ and WTMJ-TV, Milwaukee. Back from debut of Tulsa's KRMA 50,000 wattier last week are John Blair and Wells Barnett, of John Blair & Co., ad reps. Scott Keck, NBC Chicago recording salesman, to resign Dec. 31 and take over as TV and radio director for Henri, Hurst and McDonald agency. Julius Zelp will take his place at NBC. Fabey Flynn acted as special announcer for WBBM's Christmas party last Saturday (10). Jack Ryan, NBC Chicago press chief, using cane to assist his broken toe suffered in home accident. WMAQ honors Wieboldt Stores, 14th annl on their station (16). Phil Edwards, former radio director with W. B. Doner agency in town to make records with Jack Frazzato. First new studio in Tribune Tower will open up to WGN-TV around Jan. 1. Clifton Utley started newcast show Monday (12) for Household Finance Corp over WMAQ. Bill Woodsmall, 19-year-old, singing over WBBM daily for a 15 minute stint at 3:15 p.m., started with the station as a page boy. The use of the name Majestic, with its good will and patents, was purchased by Leonard H. Ashbach, Chi radio dealer, for \$70,000 at recent bid. Jan. 3 marks the moving date of Henri, Hurst & McDonald agency to new offices in the LaSalle-Wacker building.

Dr. Preston Bradley, pastor of the Peoples Church, guested on "Col fee With the Kelneys" over WGN last Friday (9). Norine Freeman is new director of radio and TV planning for Chi office of W. B. Doner & Co. Bob Elson on the 20th Century Limited will return to WBBM on Tues. Jan. 2, Mon-thru-Fri., 11 to 11:15 p.m. Gov. Adlai Stevenson will be aired on special broadcast today (Wed.) on "Industrial Safety" over WBBM, 3:45 to 4 p.m. New addition to WGN production staff is Edward Freeman, once director of the National Bar Dance and the Quiz Kids. WMOR-FM to broadcast DePaul U. bowl basketball games. Listeners to disk jockey John McCormick's "Mid new at Midnight" over WBBM were perplexed recently by gibberish beamed at them from a spinning platter. Mystery was solved when turned out to be Gene Autry singing "Mule Train" played backward. Jane Lambert, NBC employee, completed new song which debut over web program "Design for Listening" sung by Vivian Martin. Title of song, "This is Christmas." Breakfast clubber Johnny Deacon

(Continued on page 41)

# AFFILIATES CRYING 'MURDER'

## Pope Swats Fly in WINS Ointment, Cites Ex-FCC'ers Multi-Lingual Stand

Washington, Dec. 13.

Former FCC Chairman James L. Fly's old stand in behalf of foreign language broadcasting was thrown back at him yesterday in an answer to a petition filed a week ago by employees of WINS, New York, which questioned the value of the foreign language stations. Fly is acting as counsel for the WINS staffers who fear transfer of WINS to Generoso Pope will mean loss of their jobs.

Pope's reply, filed with the FCC by Marcus Cohn, counsel, cited various pronouncements of Fly during the war years when, as FCC chairman, he defended the foreign language outlets. On one occasion, in 1941, Fly had declared: "It seems clear to me that any person who is bringing pressure on stations to discontinue our foreign language programs are pursuing a short-sighted policy and should not be encouraged."

The reply also pointed out that the commission approved the sale of WHOM by the Cowles interests to Pope on the latter's representation he would increase the amount of foreign language programming of the station.

It was further contended that the employees' complaint does not involve questions that should be considered by the commission, that a maximum of 22 employees rather than 64 can be displaced by the shift to foreign languages, that many present WINS staffers may find jobs with the new purchasers of WHOM, and that the total number of persons employed in the two stations will be the same.

An affidavit made by Pope, filed with the reply, charged as "false" a statement in the employee's petition that he (Pope) had told the committee he "could no more than absorb a few of the present employees." The affidavit denied that Pope had ever discussed employment policies with any of the staff or their counsel.

The reply stated that negotiations are in progress for the sale of WHOM and that the new owner may broadcast only or mostly English language programs. In that event, it said, "even though the skills of some of the committee's members are not adaptable to foreign language broadcasting, they may nevertheless find employment with the new WHOM, licensee."

## WNYC's 'Stay Up' Gets Final Nix

Washington, Dec. 13.

Any chance of New York's municipal station, WNYC, getting special permission to stay up late to broadcast election returns or for other occasions was killed last week by a ruling of the FCC. Agency refused to budge on a long-pending petition by five limited time stations asking the Commission to set aside its ruling banning issuance of special temporary authorizations. Commissioner Frieda

(Continued on page 40)

## Levy's Philly Appt.

Philadelphia, Dec. 13.

Isaac D. Levy, a member of the board of directors of WCAU and of CBS, has been named to Philadelphia's Fairmount Park Commission. Appointment is made by the 21 Judges of the Philadelphia courts, and Levy was named to fill a vacancy caused by death of one of the park commission members last August. He will serve for a term ending in June, 1952.

Levy retired last August from actual management of the stations — WCAU, WCAU-TV and WCAU-FM — which he founded with his brother, Dr. Leon Levy, when radio was in the "novelty" class.

## NBC Board Chairman Niles Trammell

details why he sees

## 1950: Year of the Salesman

one of the many editorial features in the upcoming

44th Anniversary Number

**VARIETY**  
Due Soon

## Insurance Co.'s 125G WWDC Buy; D.C.'s Topsy Setup

Washington, Dec. 13.

An insurance company will soon be operating a radio station in the Capital as the result of a deal to turn over the physical facilities (but not the business or the call letters) of WWDC, town's leading independent, to Peoples Broadcasting Corp., operators of a daytime station in Worthington, O. Purchaser a subsidiary of Farm Bureau Mutual Automobile Insurance Co. is paying approximately \$125,000 for the 250-watt plant.

Approval of the deal will likely mean that two of the city's stations will swap call letters. WWDC, owned by Joseph Katz of the Baltimore and New York ad agency, will retain its initials when it takes over the 5kw facilities of WOL, which it bought last August for \$300,000 from the Cowles interests. Purchasers of WWDC plan to use the WOL call letters.

Under FCC duopoly rules, Katz cannot take over WOL until he disposes of WWDC.

Status of the Mutual affiliation in the Capital is still indefinite. Prospering on a full schedule of local accounts, WWDC has agreed only to finish out the current contract when it takes over 1260kc spot of WOL on which it has planned to move in its present 24-hour program format. It's possible the affiliation may go to the well-financed buyers of WWDC's 1450kc facilities.

If that should happen, Fulton Lewis, outspoken critic of the cops, may be broadcasting on a station owned by a group which is an outgrowth of the co-op movement. Farm Bureau Mutual was formerly part of the Ohio Farm Bureau Cooperative Assn., but was required to separate under Ohio insurance laws. It now operates as a private insurance company, paying taxes as a corporation.

## Beat Up Wife Of Outspoken Can. Gabber

Montreal, Dec. 13.

Canadian radioites are still white hot over the vicious attack against the wife of John Fisher, CBC commentator, last Saturday night (10). While Fisher, noted for his outspoken ideas on Canadian national unity, was addressing a dominion Commercial Travellers Assn. meeting at the Windsor hotel, Montreal, an unknown woman broke into his room and kicked and beat up Mrs. Fisher. Before fleeing, the woman allegedly threatened "to get your husband, too, and kill him."

Fisher has been the target for threats several times before due to his views, but the attack against his wife marked the first time any threat has been carried out.

## CBS, AUTRY DEAL SPARKS CHARGES

CBS' dropping of KOY, Phoenix, and KTUC, Tucson, in favor of Gene Autry's KOOL and KOPO in the Arizona cities has stirred up a hornet's nest, and his spotlighted the fact that web affiliates across the country are crying "murder."

The Columbia move is drawing bitter recriminations. In Phoenix a group of citizens not connected with KOY, including Mayor Udall, County Sheriff Boies, Community Council Pres Hoca and other business and professional leaders, have written to all CBS affiliates. The letter declares that the signers are "outraged by the cynical attitude of the Columbia officials" in making a "power politics deal" with Autry "who is not and has never been a resident of Phoenix or Arizona."

"Your efforts to build a listening audience for your station and the network... to earn public acceptance, to perform civic service will have no weight with Columbia policy makers should a Mr. Big Shot buy a small station in your area and then ask for the network," the writers charge. "If a 'deal' can be made in Phoenix, a 'deal' can be made in your town." The letter claims that signal strength, audience, coverage area and engineering superiority have "no influence on the policies of CBS when a 'deal' has been made."

KTUC manager Lee Little, who won awards for publicizing the station as a CBS outlet, says he is now trying to undo his work. A neon sign across his studio, "This is the Columbia Broadcasting System in Tucson," he said, would be amended to "This was the Columbia Broadcasting System." The Tucson Daily Citizen, in addition to a story on the switches, ran a photo of Little scrubbing away one of 1,024 CBS ad slogans painted on city sidewalks.

Meanwhile, KOY and KTUC are negotiating with Mutual. If they sign with MBS, the stations' suit against CBS, filed last month in Chi., will be dropped. KSUN, Lowell CBS affiliate and third member of the Arizona skein, will go along with KOY and KTUC. KCKY, MBS outlet in Coolidge, was picked up by CBS along with the Autry kilowattners.

CBS spokesmen in N. Y. "no-commented" queries on the Phoenix letter. However, some web affiliates revealed that earlier this year CBS dropped WABI, Bangor, Me., a 5kw station, in favor of WGUY, a 250-watter. Reason for the move was that the smaller station is owned by Guy Gannett, owner of the CBS Portland outlet. A similar case was the Wheeling-Atlanta-Miami triangle, where in order to get WWVA, 50kw Wheeling station of George Storer, CBS

(Continued on page 40)

## WW's Nag Cut Off

Miami Dec. 13.

At the end of Walter Winchell's ABC newscast Sunday (11), the gabber said "And now for a tip on a horse that can't lose." He was immediately faded off the air and another voice cut in with the tag, "This is ABC—the American Radio-casting Co."

It was reported that the web refused to let the commentator give out with the race tip because an incident last year when Winchell touted a long-shot at Hialeah. Recently the gabber has been hallyhoing a nag named Walter's Boy, predicting listeners could cash in on that geegaw.

Winchell's cutoff resulted in flooded switchboards at many ABC outlets from callers wanting to know the tip or to learn what had happened. Web staffers explained that NBC-TV's Milton Berle had been in WQAM's studios with Winchell and that the incident "just was a gag that wasn't funny."

## NBC's Post-Giveaway Formula: The Right Show for the Right Spot

### Al and Sherwood Schwartz

was humorous in a place entitled  
**A Radio Says Goodbye:  
or TV Is Making an  
A.K. Out of My FM**

one of the many byline features in the upcoming

44th Anniversary Number

**VARIETY**  
Due Soon

Newest communique from the NBC program department front is that the hour-long "Hollywood Calling" Sunday evening giveaway will be tossed into a scrap heap after Gruen Watch relinquishes its initial 13-week sponsorship at the end of the month. For a while, serious thought was given to (1) converting it into a non-giveaway musical with George Jessel as emcee; (2) cutting it to a half-hour giveaway, dropping the 30 minutes opposite Jack Benny.

NBC now concedes that, having given it the good old Yale try, it's still no go, despite the recent mild flurry of Hooper excitement. On an interim basis, NBC may fill the 6:30 to 7:30 hour with a couple of whodunits or comedy stanzas, but of major significance is the network's awareness that, in terms of long range planning, the answer to the Benny competition lies in finding a fresh formula.

Thus there's encompassed a recognition that, over a longterm basis, the correct pivotal show could easily restore NBC to its once Sunday preeminence; that, just as Benny at 7, Lux Radio Theatre at 9, Bob Hope at 9, etc., were the focal points upon which entire evenings were built up, NBC's answer lies in finding the right program. It gets major attention on the '50 program agenda.

## WNEW Bought On a 10-Year Installment Plan

Washington, Dec. 13.

The \$2,000,000 price tag on Arde Bulova's remaining radio holding, WNEW, New York, will be paid for on a 10-year installment basis, according to the formal application filed with the FCC to transfer the station to a group headed by William S. Cherry, Jr., Providence, R. I., merchant and broadcaster.

Purchase plan calls for payment of \$600,000 on closing date (15 days after FCC approval), \$300,000 to be paid in January, 1951, and \$100,000 each year thereafter for nine years. Buyers are given the right to accelerate payments on the long-term debt, station earnings permitting.

Application states the transfer is "the consummation of original intention of Arde Bulova in 1944 to divest himself of all radio interests."

Reason given by buyers for purchase is that Cherry, owner of WPRO in Providence, "has a natural desire to expand his radio interests" and that other stockholders "believe the property is a good investment."

Application stipulates that Bernice Judis, general manager, and Ira Herbert, sales manager, will retain their status "in the facility they have built up from its infancy." Both are given options to acquire stock interests.

Purchasers contemplate no changes in staff or in station policy.

Balance sheet of WNEW lists actual cost of station at \$1,434,000, and replacement cost at \$1,637,000. Total assets are shown as \$2,013,000 and surplus at \$1,400,000.

Cherry holds a 49.2% interest in the purchasing company to be called WNEW, Inc. Next largest stocker is Harry Playford of St. Petersburg, Fla., with 19.2%. Other interests are held by George V. Meehan of Providence, (8.3%); Charles S. Knowles of Cranston, R. I. (5%); Clem J. Randau of New York (3.3%); Harold Tanner of Providence (3.3%); and Albert H. Baer of Edgewood, N. J. (3.3%).

Cherry has interests in women's apparel stores in New England. Playford is a banker and 37% owner of U. S. Airlines, an air freight enterprise. Meehan has textile interests in New England.

## WFIL Ups Rubenstone

Philadelphia, Dec. 13.

James L. Rubenstone, of WFIL's promotion staff, has been appointed director of special events in the program department.

Rubenstone will schedule and direct on-the-spot news programs and arrange interviews with visitors for studio and remote shows on both AM and TV.

## Station Reps In Two-Front Burn

Station representatives are burning because of two moves directed at cutting their business.

First beef is at Jim Healer, prexy of the Union Broadcasting System and head of WOKO, Albany, N. Y. Healer has sent a letter to several stations saying that he has prospects of getting an order for spots from a food account which has previously used only network and large stations, which would be placed without the stations having to pay discounts to agencies or reps.

"Many of us," Healer wrote, "including our own WOKO, have made a full 30% concession from our published rates in order to get this business. ... There'll be from

(Continued on page 40)

## CBS, RADIO GUILD SET WHITE COLLAR VOTING

CBS and the Radio Guild (RG) have agreed to a National Labor Relations Board election covering the web's white collar employees. Vote will take place Jan. 18 at five polling places in N. Y., network headquarters during working hours.

Agreed to as part of the bargaining unit are approximately 500 CBS employees. Management had sought to exclude from the contract on the grounds they were supervisory or confidential personnel. 152 staffers previously covered by the pact. Of these, 104 were kept in the unit.

Backing of an election by both parties ends a dispute, which existed for two months and which resulted in CBS not renewing the RG contract when it expired Nov. 30.

## Andrews' TV-to-AM

In a switch on the usual radio-to-television trend, Johnny Andrews, star of WNET's "Easy Does It" show, has been signed by NBC to an exclusive five-year deal for radio. New pact was based strictly on Andrews' success in video.

First assignment will be a Saturday early-morning program to be aired on WNBC, the web's key N. Y. outlet. From 6:30 to 8 a.m., Andrews will sing, play the piano, spin disks, chatter and interview guest celebs when they're available.

# Par Asked to Use DuMont Tie to Push Color; Jones Doubts Raibourn's 'Aid'

Washington, Dec. 13.

Paramount Pictures was asked last week to use its connection with DuMont Television "to give the American people a break" by pushing development of color. Accused of going sour on that since Earl Raibourn, Par veepee, joined with an industry committee back in 1941 in encouraging the art company was urged by FCC Commissioner Robert F. Jones to throw off its "balance sheet astigmatism" and get behind the development.

Raibourn has agreed to testify when the color hearings resume in February.

Other developments last week on the color front indicated the Commission is trying to expedite tests of the various color systems and will be satisfied with a sample public reaction in deciding the issue. Although the industry has two weeks to advise the agency whether it will place color sets in homes to test the systems under typical conditions, it's understood plans are under way to carry out such an experiment.

Agency advised Arco Electronics of New York its proposal to roll on an army of 250,000 "fan experimenters" to try out color in all major cities for a year "would cause an indefinite and unnecessary delay" in deciding the color issue. Transmission facilities of developers are "very limited," said the FCC, and time required to build equipment for all major cities would be difficult to estimate. Commission is asking for only 30 days of public tests.

Implication that Par has been deferring to DuMont's interest in black and white video was made in an exchange of correspondence between Jones and Raibourn, who is proxy of Paramount Television Productions, Inc., and a director in DuMont. Jones addressed a letter last Friday (9) to Raibourn asking him to explain whether his encouragement of color "or lack of it" has influenced DuMont policy. Raibourn was a member of the National Television Systems Committee which recommended to the FCC before the war that "a full test of color be permitted and encouraged."

Jones' letter was in reply to one from Raibourn expressing concern over inferences made by the commissioner during recent hearings that members of the old NTSC are not cooperating in the present color proceedings. Declaring he didn't want the record to appear that he is reluctant to express his opinions, Raibourn offered to testify when the hearings resume but said he has no "new engineering data" to present.

The Commissioner took up the offer, saying he assumed it would

(Continued on page 41)

## Vine Key to Decision On '54th Street Revue'

"54th Street Revue," the hour-long show which CBS at one time had considered cancelling, may draw the choice assignment of alternating with Ken Murray's "Blackouts" in the Saturday night 8 to 8:30 slot.

Move is dependent on how well comedian Billy Vine works out as emcee of the show. Vine took over Friday night (9) as replacement for Al Bernie, for whom CBS is lining up a new half-hour comedy show. Web had originally planned to pull "54th Street" when it failed to attract a sponsor after several months of sustaining airing, but decided to give the program another chance when its rating during the last two months took a hefty jump.

## Derr Upped at CBS-TV

John Derr, until now assistant sports director for CBS-TV, has been upped to associate director. Move means he will give up all editorial assignments for sports events televised by CBS in favor of an administrative office job.

CBS promoted Derr because of the many outside activities of sports chief Red Barber. Under the new setup, Derr will be on hand at all times to make administrative decisions. If Barber is away from his office on some other assignment,

## Defer Demonstrations

Washington, Dec. 13.

Because CBS color transmitting equipment will be in use in Atlanta, Ga., the FCC has postponed for two weeks its comparative demonstrations in February of the CBS, RCA and Color Television, Inc., systems. Delay was also asked by Radio Manufacturers Assn., which had made commitments for board meetings in Chicago before tests were scheduled.

Under the revised schedule, the Commission will hold its initial demonstration of the CTI system in Washington on Feb. 20. The first comparative side-by-side tests of all three systems will begin Feb. 23. Direct testimony and cross-examination of parties to the proceeding resumes on Feb. 27.

Commission engineers are planning to inspect the Color Tele system in San Francisco this month. Members of the Commission had originally planned to witness a CTI demonstration in Frisco last month but called the trip off since the system will be shown here in February.

## Horror Curbs Put Up to Producers

NBC television veepee Sylvester L. (Pat) Weaver declared this week that the web is putting full responsibility for toning down horror shows and whodunits on the individual producers of such programs. He conceded that the conflict between a producer's "artistic ambitions" and what should be regarded as good for the public represents a knotty problem but said NBC is certain it will be able to iron out the difficulty on its own.

Problem of the mystery mellers, which has been smoldering among the web's video affiliates for some time, was brought to the boiling point last week with disclosure that several of the affiliates had decided to air such programs only during late evening hours. Outlying stations were riled that several of the horror shows have been broadcast during times when kids are still awake and in front of their video sets. Situation was made even more acute by the time differential between the east and mid-west.

Despite rumblings from several school and church groups on the shows, Weaver said he had no fear of any outside censorship pressure being exerted. He declined to discuss the possibility of unified industry action, comprising all the TV networks, but expressed conviction that the webs "know what to do." NBC, he said, is prepared to exercise strong "positive control" over the shows, which would involve leadership for the industry, as well as "light negative control" to make certain both the web and agency producers steer clear of subject matter that might offend public taste.

## CBS-TV Holds Off On Subs For 3 Sponsored Shows Pending Burrows Stint

CBS-TV is holding off lining up replacements for the three sponsored shows scheduled to ankle the web at the end of this month, pending the outcome of a closed circuit audition on the Abe Burrows wrestling show. Latter will feature an hour of wrestling matches to be staged at St. Nicholas Arena, N. Y., with Burrows handling the commentary.

Web had originally planned to slot the grapplers in the Tuesday night 8 slot, to buck Milton Berle's "Texaco Star Theatre" on the rival NBC web. St. Nick's promoters have advised CBS, however, they will not be able to start the matches until 8:30. If the audition looks good, consequently, CBS

(Continued on page 38)

## WBZ-TV's Man on Street

Boston, Dec. 12.

WBZ-TV will become the first Hub station to televise the "man-on-the-street" when it sets up its cameras and equipment in the concourse of the South Station railroad terminal during Christmas week.

Show will include group of carolers, as well as interviews by special events broadcaster Chick Morris, and will be televised during the busy rush period between 4:30 and 5 p. m.

## Big Seven Conference Mulls Tele Coverage, Members to Set Policy

Kansas City, Dec. 13.

Television coverage of college and university sports events was a major topic of discussion among faculty representatives of Big Seven Conference Schools—U's of Missouri, Kansas, Oklahoma, Nebraska and Colorado, and Kansas State and Iowa State Colleges—in their regular meeting held at the Muehlebach hotel here last week.

Upshot of the discussion is that the policy on TV will be set by each school individually, at least on a temporary basis, according to Reeves Peters, Big Seven commissioner. The subject is due for further attention at the March meeting of the faculty reps, and very likely will be a prominent item on the agenda of the National Collegiate Athletic Assn's meeting in N. Y. in January, Peters said.

Television barely got a peek at the 1949 football season, as far as any coverage for Kansas City is concerned. Thanksgiving Day WDAF-TV carried the film version of the annual Missouri U.-Kansas U. tussle played the Saturday before—the only TV football offered by the new station. Meanwhile, basketball is due for greater video play, as WDAF-TV last week gave live coverage to the season's first game—that between Rockhurst and Kansas U.—and has several others on the schedule.

## 'CLAUDIA' BASIS FOR 4TH CAROL IRWIN SHOW

Carol Irwin is readying her fourth video package, based on Rose Franken's "Claudia." Already on the air is "Mama," which General Foods backs on CBS-TV, based on the Kathryn Forbes novel, "Mama's Bank Account" (produced on Broadway by John van Druten and filmed by RKO). Upcoming are "Our Hearts Were Young and Gay" inspired by the Cornelia Otis Skinner-Emily Kimbrough tome which Paramount filmed, and "Stage Door," based on the Edna Ferber-George S. Kaufman play later picturized by RKO. "Claudia" was aired as an AM series for Coca-Cola in 300 markets, but not in N. Y., and was sponsored at one time by General Foods on CBS. It was produced by Miss Irwin's husband, William Brown Meloney, via a deal with Music Corp. of America. However, MCA and Miss Irwin tangled and, since the contract has expired, MCA will not be involved in the tele version.

Another Rose Franken book, "Doctors Disagree," which was also serialized, is being packaged for TV.

## Garroway Provision Nips Subbing for Berle

Chicago, Dec. 13.

Dave Garroway was invited to sub for Milton Berle during the latter's absence Dec. 20. W. Biggie Levin, Garroway's manager, okayed the deal, with a stipulation that the entire cast and crew of "Garroway at Large" participate in the web origination, and further that a Garroway-type and not a Berle-type show be used that evening.

That kiboshed the offer.

## 'Rumpus Room' Bankroll

Premier Food Products Co. has packed to sponsor "Johnny Olsen's Rumpus Room" on a five times a week basis starting Jan. 2 over WARD, key DuMont station in N. Y. Show is aired Mondays through Fridays from 12:30 to 1 p. m.

"Rumpus Room" has been on WABD as a sustainer since the web launched its daytime programming in November, 1948.

# Tele Authority, in Bid for SAG Deal, May Split Live-Film Talent Control

Execs of Television Authority,

## Color Tele (Red)

Hollywood, Dec. 13.

This might be one of the reasons why Coast television has that red look. KTTV bought TV rights to the UCLA home basketball games for \$1,100 a game. Hoffman Radio and Dodge Motors are paying \$750 per game.

Pickup charges run to around \$400 a game so that puts the L.A. Times-CBS station on the hook to the tune of \$750 a game.

## L.A. Emmys Only For 'Live' Actors

Hollywood, Dec. 13.

There will be no Emmys for actors and actresses appearing in television films, according to an Academy of Television Arts and Sciences decree. All personality awards will be meted out to those appearing in live shows.

This ruling has aroused the ire of Television Film Producers Assn., which feels that film end of twelve is being given a bad shuffle by the Academy. Film producers, who want film personality awards, are also urging the Acad to break down awards into comedy and drama pix and to add Emmys for films running from three to 15 minutes and 16 to 30 minutes.

Producers Assn. maintains that if the Acad wants to make Hollywood the central cog in the video wheel, films must be placed above live programs, and, at least, given an even break in the Emmy race. Producers, of course, are certain that pictures ultimately will become the top segment in television. Acad, to date, has refused to budge from its "live" stand.

Academy has relented on two points during the past two weeks. It has made room for special showings of telepix that have been beamed in cities other than locally so they will be eligible for an Emmy and has added a juve Emmy to its list of awards. Kid Emmy will be for live or kinescope entries.

## Balto Stations Strong For Public Service, As Hizzoner Freely Admits

Baltimore, Dec. 13.

Gratuitous statement by Mayor Tommy D'Allesandro shows organized public service to municipality by local stations. "It's invaluable," says Hizzoner.

WBAL-TV gives out with free time for a show called "Your City Government" in which viewers are taken on town's knee and told how nice everything works. Show is now in its 20th week. On the AM side, WBAL pitches regularly for a clean city campaign.

Baltimore's Health Dept. gets a weekly workout on WMAR-TV, with supervision by the Medical and Chirurgical Faculty. By a strange coincidence, the discussions concern public health.

WAAM-TV has a weekly show by the director of the Zoo, who brings his pets along. They have included snakes, pigs, rabbits, monkeys, toads—and some smooth femme assistants. Health Dept. shows are carried by WFBR-AM.

All other stations carry rhetoric by pro and con councilmen and current events with municipal interest. The town as a port is plugged constantly by WCBM whose station break is "WCBM in the Port of Baltimore." On the other hand, the city will provide official oratory at the drop of a kilocycle.

## ABC-TV'S 'WONDERFUL GUY'

ABC-TV has bought "That Wonderful Guy," starring screen actors Neil Hamilton and Jack Lemmon. A Charles Irving package, stanzas is a situation comedy about a boy who becomes the servant of a cantankerous columnist. Program veepee Bud Barry hasn't yet set preem date and time.

which was formally set up last week by the five eastern talent guilds, have placed on the top of their agenda the settlement of their jurisdictional differences with the Screen Actors Guild on the Coast. Symptomatic of the eagerness of the new outfit to reach an agreement was the olive branch extended to SAG by George Heller immediately upon his election as TVA's national exec secretary.

Heller and the TVA national board have indicated that they are ready to sit down with SAG leaders to draw up a formula on splitting control of film and live TV talent without insisting on any past proposals. Eastern talent guilds' spokesmen describe as unwarranted SAG board's recent statement that the outlook for a settlement looks "most pessimistic."

Present developments point to a solution of the dispute along the lines of a straight 50-50 split between film and live TV performances with SAG controlling the former and TVA the latter. But whether or not this solution is formally agreed upon, it's likely that such a split will take place during the practical work involved in organizing TV tempers. For the time being, at least, TVA will make no encroachments in the film field while SAG will confine itself to signing up pix producers exclusively.

Following his election to the top TVA post, Heller said that he was aiming to renew talks between top committees of his organization and SAG at an early date. TVA, meantime, is planning to complete its organizational structure with elections of a permanent chairman, vice-chairman and treasurer. John Kennedy, of Equity, is acting as temporary chairman.

## Brit. Equity Wants More Coin With New BBC TV

London, Dec. 6.

Opening of BBC's new TV station at Sutton Coldfield, Birmingham, caused rift between the artists and the organization, due to former demanding extra pay. They claim that the BBC will more than double its revenue with this extra station due to new licenses, and artists feel they are entitled to some of it. BBC has turned the claim down, and deadlock has been reached.

Equity is now conferring with Norman Collins, head of BBC's TV, and if no amicable arrangement is reached, there may be a serious holdup.

## Kaycee Set Spurt

Kansas City, Dec. 13.

Number of television receivers in the metropolitan area here has increased seven-fold in seven weeks, according to tallies of the Kansas City Electrical Assn. A special committee checking distribution of sets reported last week that 20,434 sets have been sold to dealers here this fall.

WDAF-TV, Kansas City Star's video outlet, went on the air Oct. 16, when the estimate of the number of sets in use in the coverage area was under 3,000. A few hundred sets can be figured on hand in dealers' showrooms and warehouses, but bulk of the 20,000 are considered to be in use. And the total is swelling weekly.

## Cleveland's Record Sales

Cleveland, Dec. 13.

A record-breaking monthly sales of 17,745 television receivers were recorded during November in the Greater Cleveland primary viewing area. This brings total sets to 119,103 according to the Western Reserve University Bureau of Business Research which conducts the sales survey for both WEWS and WBNB.

The old record for any month was 13,708 last April when WEWS began televising the Cleveland Indians home games.

## L. A.'s 302,635 TV Sets

Hollywood, Dec. 13.

Tele receiver set sales survey here by Southern California Radio and Appliance Assn. shows 302,635 sets presently in Los Angeles viewing area.

# TV'S LOW-COST 'ASSEMBLY LINE'

## Russ Johnston Sees '50 as Year Coast Will Move Into Bigtime TV

Coming year will see Hollywood start that long-awaited move towards taking over origination of major television shows, both live and on film. That is the opinion of NBC-TV film chief Russ Johnston, based on talks with many film stars, producers and TV execs during his recent trip to the Coast. (Johnston leaves NBC Jan. 1 to take over as sales vicepres of the recently-reorganized Jerry Fairbanks, Inc.)

Major factor in Hollywood's emergence into a primary programming center, Johnston said, is the revised attitude of the film studios to TV. They now realize tele's advantages as an advertising medium will more than compensate for any threat to their boxoffice. Johnston quoted one film exec as saying that newspaper advertising has reached a point where it's "become a battle for superlatives," with the public satiated on the ads. As a result, in casting about for new methods of plugging their pix, the studio heads are gradually coming to look upon TV as an ally.

Divestment by the Big 5 studios of their theatre holdings will also play its part in converting the film industry to video, Johnston said. With all signs pointing to one of their chief sources of revenue being cut off via divestiture, they are now studying TV for whatever constructive aid it can offer. Instead of trying to wage war on it, Chief results of the new attitude towards video, Johnston said, will be permission for name stars to do TV guest shots and for cameramen, directors and other technicians to

(Continued on page 38)

## 1 Big Indie Assn. Moves Step Closer

Plans for a national organization of indie television producers moved a step nearer last week when the Television Producers Assn. in Hollywood approved a merger with the eastern Independent Television Producers Assn. into a national society. Eastern group is to meet tonight (Wed.) at the Hotel Plaza, N. Y., to discuss the Hollywood outfit's recommendations.

Coast organization, declaring that a "coordination of ideas and unity of policies and efforts of TV producers of the nation is essential" to the best interests of both the industry and the public, resolved that the national group comprise all members of the industry engaged in production. It resolved also that the ITPA and TPA be autonomous on local problems, with selected members of the respective organizations serving on the board of the national group. National society, meanwhile, is to have jurisdiction over national problems, contingent on confirmation of the boards of the two indie groups.

Once the resolution is adopted by the eastern producers and the national organization is created, the next step will be to draw the Chicago indies into the fold. Also on tap is the formulation of a fair practices code and code of ethics into a master document, the standardization of contracts by indies with all talent and writers and the establishment of some kind of copyrighting service for the indie producers.

## Banner Exits Garroway Show for Waring Stint

Chicago, Dec. 13.

Rob Banner, director for the "Garroway at Large" Sunday night show on NBC-TV, checks out Jan. 1 to take over the Fred Waring production.

Stepping in is Bill Habin, now directing the "Wayne King Show." Dave Brown will assist in the musical dept.

### Max Liebman

broadly reports a not-so-fictional

### Conference

...

a bright byline feature in the upcoming

44th Anniversary Number

of

VARIETY

Due Soon

## FCC Is Split On Phonevision Test

Washington, Dec. 13.

Members of the FCC were split wide apart last week on the question of allowing a tryout, before holding a hearing, of phonevision. Chairman Wayne Coy welcomed any experiment that might ease the financial burden of video operation.

But Coy, with Commissioner George Sterling supporting him, was outvoted by three colleagues who decided the agency ought to know more about "piggyback television" before permitting a limited commercial test of the system.

As a result, hearings will be held in Washington Jan. 16 before Commissioner Frieda Hennekot to determine whether Zenith Radio Corp. may conduct a three-month test in Chicago with 300 telephone subscribers. Customers would be furnished special receivers and charged one dollar per program. Zenith plans to offer first run motion pictures, current stage shows and major sporting events, without commercials.

Company describes phonevision as a system of subscription video by which special programs are furnished a set owner by telephone. Upon placing his order with the operator, a key signal is sent along the telephone wire which unscrambles on specially equipped sets—a jittery television picture which may be received in scrambled form by any receiver.

Commission majority insisted on a hearing in view of the many questions invited by Zenith's plans. For one thing, it's unusual for an experimental station, which Zenith would use for the test, to be operated for commercial purposes. The agency's regulations require experimental frequencies to be used for technical research.

Agency also wants to know more about "Teeo" (Television Entertainment Co.) which Zenith has organized to sell the service to the public, hold all rights to phonevision receiving apparatus, issue licenses to others to manufacture

(Continued on page 40)

## Oops! That's Only A Merit Award, Garroway Told by Philly Club

Chicago, Dec. 13.

Telegram received a while back by Dave Garroway from Philadelphia's Poor Richard Club confused the TV entertainer and NBC's press staff. Led to believe he had won annual Poor Richard Award, releases were sent out to that effect.

Garroway will attend Club's meeting Dec. 16 in Philly but not being a Gen. Hap Arnold or Will Rogers, he will receive the Junior Advertising Club of Philadelphia's 1949 Merit Award for setting high standards of originality in radio or television. Last year's Merit Award went to Henry Morgan.

## ACT TO CURB PROD. COIN

By BOB STAHL

Major television networks, in a move to trim program costs, are putting the chief emphasis on establishment of an "assembly line" technique for production. In addition, they are now capitalizing on lessons learned during the recently-settled scenic designers' strike, during which they were forced to duplicate components of studio sets on two or more shows and generally reduce set designing costs.

Webb feel that the chief snag in holding down costs is the overtime for technicians and crews resulting from the failure of a producer or director to have his show lined up on time. Each of the nets now programs nine or 10 major shows a week. With studio space for both rehearsal and actual airing still at a premium, any production schedule set up must be strictly adhered to. As a result, under the assembly line method, each producer or director is made responsible for the proper channeling of scripts, sets, props, etc., in a smooth flow.

Network production chiefs have also flirted with the idea of pre-planning each program in as much detail as possible in order to trim costly camera rehearsal time. That system was seized upon by the major Hollywood film studios in recent years to curb skyrocketing production costs. TV programmers, however, feel the number of camera rehearsal hours can be shaved just so thin and that the minimum limit has already been reached on most shows. As producers and directors gain TV experience, most of them know exactly how the show will look even before it comes into a studio. Thus, any reduction in camera rehearsal hours would only impair program quality.

Because so many TV producers received their basic training in legit or films, where they could take considerably more time with each production, the network production facilities chiefs admit it's a tough job to get them to adhere to that all-important schedule. To tighten the rules, NBC is mulling the idea of a 10-day deadline on programs—none but the most necessary changes will be permitted in a script plans for a set, etc., within 10 days before a program is to be broadcast. CBS has

(Continued on page 40)

## 'CARMEN' TO TEE OFF CBS OPERAS ON JAN. 1

CBS-TV signed this week with the Opera Television Theatre for a series of operas to be televised in their original languages, starting with Bizet's "Carmen" on New Year's Day. Opera theatre is an indie package outfit, headed up by baritone Lawrence Tibbett as artistic director and Henry Souvaine as managing director.

Cast for "Carmen," which will be aired from 5 to 6:15 p.m., includes Gladys Swarthout in the title role, Robert Merrill as Escamillo and Robert Rounseville as Don Jose. Tibbett will bridge the scenes as narrator. Freeman is to be staged by Boris Goldovsky, artistic director of the Berkshire Festival at Tanglewood and artistic director of the New England Opera theatre. Supervising musical director for OTT is Sauls conductor Walter Duclos. Settings are to be designed by Richard Rychtarik, formerly with the Met-opera and now a CBS-TV designer.

Packages plan to present operas in hour to hour-and-a-half periods with a repertory company of guest conductors and soloists. Series is the second planned for video for 1950. NBC will launch soon the first in a series of English-language versions of classic opera, to be staged by Peter Herman Adler.

## Collegiate TV Nix on Grid Games Called 'Conspiracy' by Industry

Worthington C. Miner

details why he believes there's

### An Unscientific Theory Regarding Audience Tastes in Television

an interesting editorial feature in the upcoming

44th Anniversary Number

of

VARIETY

Due Soon

Charges of "conspiracy" were hurled by the television industry this week at the recommendation of eastern colleges for a nationwide ban on video at college and university football games. Broadcasters at the same time reiterated their claims that TV does not hurt the gate at sports events, pointing out that any good attraction will lure fans whether it is televised or not.

Recommendation for the video nix was made Friday (9) by the Eastern Collegiate Athletic Conference, representing 76 schools, at its annual meeting in N. Y. Group resolved that no TV commitments be made by member colleges for the 1950-51 school year and urged that the National Collegiate Athletic Assn. take prompt and definite action on video "because of its potential threat to the financial structure of intercollegiate athletics."

TV industry to date has taken no definite action on the suggested ban, but the nix is expected to top the agenda at the next board meet of the Television Broadcasters Assn. Industry spokesmen, meanwhile, suggested that the recommendation would not be sanctioned by college presidents and administrators who, they claim, would recognize that such unified action by the schools would represent monopoly in restraint of trade and thus subject them to the Sherman anti-trust laws.

Broadcasters conceded that TV might keep some potential paying fans away from sports events, but

(Continued on page 38)

## Cal. Taxing Commercials

Hollywood, Dec. 13.

State Board of Equalization has imposed a 3% tax on all one- and two-minute commercials made for television. Board is currently making a survey of all film producers making commercial blurb footage.

Ruling stipulates that any production firm making commercial shorts must pay 3% of the costs received from the sponsor for whom the film is made.

Board of Equalization will attempt to get records of all commercial footage used in this area. This footage will be subject to 2½% if made before July of this year, and 3% if rolled after July.

## Kieswetter in Suit For 'Jury Trials' Share

Claiming a one-third share in the tele show "Famous Jury Trials," Dayton Tyler Kieswetter filed a \$5,216.66 suit in N. Y. Federal Court last week against Ruth and Martin Young. Action claims that sum is his share of the program, sold a number of times by the Youngs for a total of \$21,800.

Plaintiff claims that in 1942 he was assigned an original contract made by H. M. Kieswetter with the Youngs Oct. 25, 1940. According to the alleged contract, Kieswetter was to receive one-third interest in the show from sale to anyone other than The Transamerica Broadcasting and Television Corp., which at that time had a five-year lease on "Jury Trials" with options and renewal clauses for a radio program.

Complaint charges that the show was sold various times thereafter and that Kieswetter was only paid \$2,050. Plaintiff claims there is a balance due of \$5,216.66.

## Wilson Resigns 'Kane'

Frank Wilson, writer on the William Gargan "Martin Kane" video show on NBC, has resigned from the program.

Check-out followed differences with the show's director, Eddie Sutherland.

## NBC Sets Sights On 52 'Hoppys'

Hollywood, Dec. 13.

NBC and Bill Boyd are talking a long-term deal for a series of "Hopalong Cassidy" westerns designed specifically for television. Deal, now under consideration by NBC officials in N. Y., would include up to 52 half-hour pix a year. Web spokesmen declined to discuss the proposed budget but said it would exceed that for any other series of westerns now on TV, on the assumption that the new "Hoppy" series, to be successful, must achieve at least the same quality as those now being aired.

Russ Johnston, head of NBC's film division, huddled with Boyd during his recent trip to the Coast to set up the plan. NBC is to have the right to sell the pix outside its own stations in cities where it has no affiliates. Contract would be from five to 10 years and NBC is said to have a national advertiser ready for sponsorship. While Boyd would be tied down exclusively to NBC for video, he would be permitted the right to make radio guest shots, for which he is presently drawing \$2,500.

Boyd is now one of the hottest cowboys in films, mainly due to the success of his TV pix. In addition to a long list of merchandise carrying the "Hoppy" label, he also receives royalties on promotional material tied in with the merchandise, has a new recording contract, signed a radio deal last week with General Foods and is to be featured in an upcoming comic strip to be syndicated to 200 newspapers. In addition, both Paramount and Metro are now talking picture deals with him.

NBC is now acting as distributing agency for a series of 35 "Hoppy" westerns.

## Elliott Roosevelt, Morgan Jones' Radio-TV Setup; 2 Packages Sold

New indie package agency set up last week by Elliott Roosevelt and Morgan Jones for the production of radio and television shows has already sold two programs and has three more under option to potential advertisers. Roosevelt said this week. He declined to divulge details of the shows, however, declaring he preferred to keep them under wraps until suitable time is found for them on the networks. Of the two shows sold, one is for radio and the other for radio and TV combined.

Roosevelt and Jones, latter a N. Y. radio-TV producer, filed articles of incorporation in Albany last week as Roosevelt & Jones, Inc. Corporation was authorized to issue 200 shares of stock at no par value and to deal with "all manner of productions, plays, scripts, recordings, transcriptions and programs." Due was also authorized to acquire, use and dispose of radio and TV theatres.

## HUMAN RIGHTS DAY

With Boston Symphony Orch. conducted by Leonard Bernstein. Collegiate Chorus, Yehudi Menuhin, Laurence Olivier, Mrs. Eleanor Roosevelt, Trygve Lie, Gen. Carlos P. Romulo, Brig. Gen. David Sarnoff; Bob Trout, announcer.

Producers: Norman Corwin, Carolyn Burke.  
134 Mins., Sat., 8:15 to 1:15 p.m.  
NBC-TV, from New York

NBC television and the United Nations Radio Division joined forces Saturday (10) to bring into TV homes another of those special events for which video can so easily distinguish itself as an exciting medium in the realm of public affairs. The occasion was the first anniversary of the adoption of the Universal Declaration of Human Rights and it was strictly NBC's "baby" for tied in with the anniversary hoopla was the presentation of a special citation to Brig. Gen. David Sarnoff, chairman of the board of the parent RCA company, for his contribution toward the advancement of freedom of information.

This phase of the two-and-a-half-hour video program, which climaxed a roundtable discussion of "Freedom of Information" moderated by Benjamin Cohen, UN assistant secretary-general in charge of public information, was disposed of first. Like most video talkfests of its kind, it was generally uneventful and unexciting, something to be taken in stride by the viewer as the "warmup" to the piece de resistance.

However, things took on a brighter TV hue when the cameras switched to Carnegie Hall proper for a 90-minute pickup of the Human Rights concert—marking the initial telecasting from the auditorium, with its exacting acoustics. On hand for the occasion were the Boston Symphony Orchestra, conducted by Leonard Bernstein, Yehudi Menuhin for the soloing, Laurence Olivier, who flew over from London to give a reading of the UN Human Rights document and to do the narration in the world premiere performance of a hymn-like work by Aaron Copland based on the preamble to the UN charter, along with the 150-voice Collegiate Chorus, which joined with the orchestra in the final (choral) movement of Beethoven's Ninth Symphony. Interspersed were talks by Trygve Lie, UN Secretary-General; Mrs. Eleanor Roosevelt and Dr. Carlos P. Romulo, president of the United Nations General Assembly.

From a viewer standpoint, the musical aspects of the telecast were more than satisfying, particularly the Menuhin contribution, the choral-orchestra collaboration on the Beethoven "Hymn to Joy" movement and in the Bernstein dual piano soloing and conducting of the Ravel Concerto. Perhaps in the over-anxiety to lend animation to the camera pickups and avoid static concentration on single views, the multiple camera panning shots and approaches resulted in an overall uneven quality. There were almost as many bad shots as good. The studied, exacting synchronization of an NBC Symphony-Toscanini TV pickup, for example, was missing.

But it is to the credit of producers Norman Corwin (for UN) and Carolyn Burke (for NBC) that the primary and major motive was never lost sight of. The "bigness" of the event was captured, with television helping to rededicate the meaningful preamble to an historic document. *Rose.*

## HOBBY SHOP

3 mins., Sun., 4:45 p.m.  
With Bill Carpenter, Others  
MONTGOMERY WARD & CO.  
WRGB-TV, Schenectady

Program smartly spotted after telecasts of professional football games, successfully combines advertising with visual appeal. "Hobby Shop" is the name and format within which the big Chicago mail order house and its Albany store display selected merchandise. Representatives of the various departments guest with Bill Carpenter, WGY announcer to discuss and show products and devices. In each case, the demonstration was projected with a simple clarity that held the viewer's attention. The advantages of television over radio for this kind of advertising are overwhelming.

The Montgomery Ward men participating have registered surprisingly well. Carpenter, down to earth and sincere, handles his role nicely. Put down "Hobby Shop" as a good though cheap video-time purchase. *Jaco.*

## Tele Follow-up Comment

Ed Sullivan's "Toast of the Town" slowed down considerably on Sunday's (11) display. Major fault seemed the overlong concentration on the Sigmund Romberg interview, which called for the composer's singing along with tune interpolations by Jarmila Novotna and a ballet sequence by Bob Devore and Ray McGregor. All this made for a fairly lengthy session with few changes of camera setting and a sameness of theme that defeated the variety purposes of the show. This combined with a profusion of novelty turns and lack of a surefire comedy spot dulled the overall reception.

The individual novelty acts went over fairly well with Bobby "Tables" Davis at the kickoff. This seaman with muscles in his molars lifts up some heavy poundage with his teeth and does some terp bits. While it's not an ideal vehicle for home consumption, studio audiences enjoyed it tremendously. Another novelty, Jimmy Valentine and Rita, closed the show. He's a one-legged dancer with a comely femme accomplice, and he amazed with the ease and grace with which he performs his ballroomology. Other novelty was the blackout dancing by Dolinoff and the Rays Sisters which is a cute bit in itself.

There was an evident lack of sock comedy although some laughs were contained in Luba Malina's dissertation on a video-struck husband and Sara Berner's takeoff on various types. Miss Berner is one of the comedy telephone operators on the Jack Benny program.

For television's top parlay of glamour gals and hoppers it's still "Leave It to the Girls" far out in front, as was again evidenced last Sunday (11) with the Florence Pritchett-Robin Chandler-Emcee Maggi McNellis-Hope Miller-Harriet Van Horne combo. But why producer Martha Rountree persists in playing down the show's intellectual potential through its weekly reprise of innocuous—and frequently downright silly—questions remains a major TV Ripley. The gals invariably rise above the subnormal cerebral quotient as represented in the queries chosen for discussion, but it's a tough struggle. Fortunately, the "night" and "think" values of the girls haven't diminished. Art Linkletter's "People Are Funny," "House Party" was this week's male vis-a-vis. He more than held his own with the femme contingent.

Milton Berle's temporary valedictory to video prior to a two-week vacation was one of his stronger displays of the season. A generally good cast coupled with some sound production numbers provided a well-paced stanza replete with good variety.

Unfortunately Berle didn't allow

## CARTUNE-O

With Holland Engle, Lynn Redmond, Nancy Wright, Temptones  
Director: Barry McKinley  
60 Mins., 1 p.m. (EST)  
NATIONAL TV. CHAS. CO.  
WGN-TV, Chicago

(Schummer & Scott)  
For people who like to play games and win prizes, "Cartune-O" adequately fits the bill. Well organized and fast paced the hour show is divided in four 15-minute segments. Four products sold at National Tea Stores are bankrolled during each segment.

Songs are plugged by the Temptones or Nancy Wright, vocalist, while Lynn Redmond provides visual clues to their identity on drawing board. Clues are easy to decipher. Contestants reached on phone by emcee Holland Engle must correctly identify all numbers to win. Usually one sleeper in the group stumps them.

Actually, game part is small percentage of program. So many live commercials are pitched at audience they get the feeling they're helping in taking store's inventory. But the large variety of articles offered provides more interest during the hour than a one sponsor program.

The Temptones, four-piece combo, handle the pop selections in an easy to listen style, providing the right musical background for the rest of the performers. Miss Wright, rendering the ballads in an intimate manner, is easy on the eyes as well as pleasant to hear. Holland Engle, enthusiastic and lively, manages to knit commercials and game sequences together without confusion.

Show in hour's time never bogs down, as camera shots are constantly varied from pics of Engle, musicians, cartoons and commercials. *Hape.*

sufficient time to wind up the show in his usual manner. He had to cut short Rex Raymer's musical impression stint in order to come out even with the time clock. Raymer appeared as though he were building up to a solid novelty turn at that time.

The display started out solidly with the acro antics by Coco, Steve & Eddy, with contributions by Janet Blizil and the Blackburn Twins followed by the Borrah Minervitch Harmonica Rascals paced by Johnny Puleo putting the first half of the show in excellent position. Robert Merrill started the last half of the parlay off in fine fashion with the rendition of the "Toreador" song, but a mild interview with Guy Kibbee set the show back a few notches. The pace was picked up in the tableau wherein the old styles of entertainment were contrasted with modern turns. Miss Blair and Berle did a neat joke bit of a satire on the "pay-off-the-mortgage" type playlet.

"The 54th Street Revue" has undergone a major revamp with changeover of Billy Vine into the role formerly occupied by Al Bernie. Switch accomplishes the purpose of providing a greater degree of variety inasmuch as Vine's essential personality and modus operandi is at wide variance with the rest of the show. In this case it works out well. Vine on his bow Friday (9) provided a pair of strong skits based on techniques he perfected in vaude and niteries. The material and situations were changed somewhat, but net effect indicates that Vine will work out excellently providing he's fed suitable material.

Vine's strongest was his bit with Mack Pearson, who has stogged for him in cafe work. Vine attempts to make an actor out of Pearson and there's some excellent comedic work in this situation. Vine's takeoff on psychiatry worked out fairly well and his crying session hit a good laugh quota.

Rest of the show hasn't changed appreciably. The crew, comprising Joan Diener, Virginia Gaski, Harrison Muller, Jean Capli, Russell Arms, Joe Silver and others, run through some wellstaged and frequently imaginative song and dance stanzas for a fine show.

Vine previously proved his mettle on video with several appearances on the Ed Sullivan program.

Arthur Schwartz's "Inside U. S. A. with Chevrolet" may become the first revue-type or vaude show on television to emerge a winner without that usually requisite factor of intimacy. Schwartz, of course, tries to bring the show that spontaneity looked for in a legit revue but apparently doesn't worry too much about trying to project TV's particular brand of intimacy across the viewing screen. While the cameras are definitely taken into consideration in lining up the production numbers, the show nonetheless plays like a legit—Schwartz and his crew now have the technique down pat enough to bring it off well.

Last Thursday night's (8) show was another good one, but, as usual, more so in the production numbers than in the skits. Film actress Laraine Day guested in a comedy role not suited to her talents. Sketch had some clever lines but failed to evoke the requisite yucks. Same held true for the checkroom skit featuring Peter Lind Hayes, Mary Healy and Mary

## Beer &amp; Aspirin

Baltimore, Dec. 13

Aspirin sales boom in Baltimore is being traced to the local beer commercials, notably Arrow, which has a "What is Right?" routine. In the Emily Post manner, American Beer, switched temporarily to merry Yuletide motif, has a 30-second bottle brothers routine equally inane, though its brevity prevents viewer insanity. Biggest seller in the area is Gunther's, which makes up for silly films by producing sport shows.

Other big headaches piped in by the networks include Lincoln-Mercury's "Better Than Ever" echo, which is setting TV back a decade. Larkies have an "Education" celluloid about tobacco growing whose repetitiousness sends viewers to the movies—or the madhouse.

Payoff on the beer routines is Nobody ever is seen on the kinnies drinking the stuff. *Port.*

Wickes. On the production side, the best of several was a Memphis blues number, with Stuart Wade doing a fine vocalizing job on the "White Heat" tune and Shelliah Bond and Kenneth Spaulding topping it with a sock dance interpretation. Opening number with Hayes and Miss Healy, featuring a beauty contest, gave the show some nice-looking cheesecake as well as an excellently-contrived segue from a song into a dance. Tune, incidentally, was "Rhode Island," taken from the original "Inside U. S. A." legit score. Finale, with Hayes and Miss Healy backed by the entire ensemble doing "I Love Louisa," was equally socko.

Program during recent weeks has featured to good advantage an overhead camera shot, made possible by mounting a camera atop a specially-constructed platform. Shot is okay when necessary but can be overdone, as happened on Thursday night's stanza.

NBC-TV's "Hank McCune Show," filmed in Hollywood and seen in the east, capped its first sustaining cycle Thursday night (8) with one of the best in the series. Basically an intimate personality program and probably more akin to the comedy shows on radio than anything else on TV, the show is dependent for results on its writing staff more than on any other single factor. Scripting stable of Dick Conway, Dick Miller, Stanley Locke and Bill Demling demonstrated Thursday they've acquired the video knack, turning out some situations that bred plenty of corn but that were sane enough and well-enough played to score. Show was pulled after last week's stanza but NBC has plans to return it to the air and reportedly has an interested bankroller on tap.

McCune, a gangling, pop-eyed character, showed a neat personality and good comedy sense on the program. Situations for the most part concerned his efforts to get film actor Glean Langan to guest on his video show and then his worry that Langan would so far outshadow him in the looks department that he would lose his femme audience. It was hokey, and with Langan playing it along with McCune for laughs, it was good. Supporting cast, topped by Larry Keating as McCune's sidekick, was okay, featuring Charles Maxwell, Frank Nelson, Deming, Tammy Kiper and Arthur Q. Bryan. Director Harold Schuster kept the pace rolling fast. Show is packaged by Showmanship, Inc., an indie outfit on the Coast.

CBS-TV's "Silver Theatre" offered a routine romantic drama, "Strange Rebound," on Monday (12). Story concerned an unhappy young man, played by Scott McKay. Jilted by his girl he picked up another miss, portrayed by Vicki Cummings, who similarly was troubled by love and bent on suicide. Miss Cummings consoled McKay, told him to fight for the girl, allowed him to embrace her and then tried to blow out her brains in the middle of the kiss. Then it was McKay's turn to make with the advice, with the result that Miss Cummings patched things up with her lover.

Acting was good, above the level of the dialog. The action was confined almost completely to the two principals, with a couple of cops and a maid coming in for walk-ons. Conrad Nagel handled his chores as program host well and commercials for International Silver were effectively presented.

Eric Hatch fantasy, "The Beautiful Bequest," emerged as a warm and pleasant comedy in its presentation on NBC-TV's "Philco Playhouse" Sunday night (11). Story of a young midwestern Irish lad who sporadically assumes the character of his rough and tough GI buddy who was supposedly killed in action was slightly far-fetched at times. Combination of Sam Taylor's adaptation, Fred Coe's production direction by Delbert Mann and the neat work of the cast kept the show perking enough, however, to be almost credible.

Program introduced a novel production technique in its use of a television receiver as a basic prop. Segue from live action to a prizefight sequence on the TV set was carried off neatly and helped punch up the yarn. Also of interest was the story bridging in various members of the cast. Eli Wallach scored as the bank clerk turned pug, as did Paul Larson as his benefactor and Joan Castle as the gal who was willed to Wallach as part of Larson's "estate."

## CHARADE PARADE

Producer-Director: Ed McMahon

30 Mins., Sun., 5:30 p.m.  
Sustaining  
WCAU-TV, Phila.

The old party pastime of charades is dressed up into a battle of wits for WCAU-TV's "Charade Parade." Sunday afternoon sustainer. So far, it's been a station team opposed to anyone who knows how to play, but producer Ed McMahon's idea is to put up prizes that will induce good players to appear, and to snag whatever names are in town, none-too-easy for a Sunday afternoon show in Philly.

Program has lots of life, and though audience is tipped off to answer in advance, it's easy for viewers to play by ducking when answer is flashed on. Player from either team acts out the line, quotation or title and then teammates and rival group try to get the answer fastest. Winner is computed on the speed and by the number of seconds.

Titles are submitted by tele audience, with each one used bringing movie passes to sender. Brand name prizes are given, with plugs for makers or contris. Chief asset of show is spontaneity as the teams struggle for the right answer, while embryo thesp in spotlight tries impromptu miming to give clues. Parlor game has a lot of movement and life under this format.

McMahon acts as the emcee and custodian of the bowl from which the queries are yanked. He also clocks the contestants—a minute being the time limit. The WCAU staffers—Virginia Diehl, vocalized with Dave Stephens' orch. Announcers Gene Crain and Bill Hart, and Carol James, from the business office—are much too quick for their opponents, at least they were on show caught (11). Stronger competing talent would be a help, and names would bolster. At that "Charade Parade" adds up to entertaining and easily arranged segment, requiring no special props or equipment. Camera work is top-grade, and keeps interest playing from team to team. *Gagh.*

## WHAT ABOUT LABOR

With Jack Turcott, moderator

Director: Cledge Roberts

30 Mins., Fri., 9 p.m.  
Sustaining  
WPIX, N. Y.

In the field of public affairs programming, it would be difficult to improve on the standard straight discussion type of show. "What About Labor" is a case in point. Although entirely lacking in any special sight angles, this series promises to have solid impact firstly because of its controversial subject matter and secondly because full freedom is given to the participants. On all counts, this is a first-rate show covering a topic of major importance.

The format is unimpeded by any folderol. Three speakers are informally placed in a living room setting with Daily News labor editor Jack Turcott broadly laying down the scope of each session's discussion. On the prem (9) the argument ranged around labor's recent accomplishments and current aims with reps of labor, management and the public presenting their points of view. Turcott expertly held the participants to the points and kept an impartial tone for the most part. He obviously lapsed into his paper's editorial bias, however, in setting up the question of whether strikes in crucial industries should be allowed.

Labor's point of view was lucidly and forcefully advocated by Herman E. Cooper, union attorney, while Burton A. Zorn slickly handled management's side. Theodore W. Kheel, impartial arbitrator for the New York City transit industry, provided the intellectual pivot for the two other participants. Future programs will bring union leaders, industrialists and rank-and-filers to explore the question of labor's role in the U. S. *Herm.*

## ARMY GROUND FORCES BAND

With M/Sgt. John Lansing, Sgt.

John Riebschne, Chorus directed

by M/Sgt. Arthur V. Donofrio

Director: Capt. Chester E. Whiting

Narrator: Sgt. 1/c Paul Henry

Producer: Anthony Farrar

30 Mins., Tues., 9:30 p.m.

Sustaining  
WAAM-TV, Baltimore

Here is a natural for feeding to the nets and as first class an instrumental and choral group to come down the musical pike in moons. Plenty of entertainment and showmanship too. Utilizing a complete band instrumentation for his personnel of 100, Capt. Chester E. Whiting mixes up his programming smartly and commands with a knowing baton throughout. Big

(Continued on page 40)

# Curtain Going Up!

Shortly, the Curtain Will Go Up on THE Show  
Business Event of the Year, the

## 44th Anniversary Number

OF

# VARIETY

Now Preparing for Their Appearance in This  
Comprehensive Edition, Are the Stars, Feature  
Players, Artists, Executives and Other Lead-  
ers of

- ADVERTISING AGENCIES
- DISK JOCKEYS
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- MUSIC PUBLISHERS
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The "Who's Who" of Show Business will be represented in a performance  
which will hold the center of the stage throughout 1950, in the most active  
files of the entertainment world.

Better phone or wire your advertising reservation today. Rates remain  
the same.

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154 West 46th St.

HOLLYWOOD 28.  
6311 Yucca St.

CHICAGO 1.  
360 No. Michigan Ave.

LONDON WC 2  
8 St. Martin's Place  
Trafalgar Sq.

# VARIETY

## NAME YOUR POISON

With John Wingate, Dr. Lewis I. Shere, Dr. Paul B. Dunbar, Jerome Trichter, Raymond Edward Johnson, narrator  
 Director: Reg. J. Bower  
 Producer: Dave Driscoll  
 30 Mins.: Sat. (10), 9 p.m.  
 Sustaining  
 WOR, N. Y.

In a crackjack documentary show, WOR's special features department has wrapped up the subject of the nationwide "sleeping pill" racket. Without over-dramatizing the treatment, this program managed to project several shocks, such as the little-publicized fact that 661 deaths were caused from accidental drug poisoning in New York City during 1948. The production trappings, unlike several other more pretentious documentary programs, never got in the way of the reportage.

In straight style, heightened by occasional dramatic vignettes, the show ran down the dangers of illegal barbiturate trafficking and drug addiction. Several health and law enforcement agency officials buttressed the argument with facts and figures about the "gofer" trade. One sequence involving a young stenographer who became victimized by the drug peddlers was poignantly effective, although narrated in a two-minute blackout.

Another first-rate episode was based on wire recordings made by WOR reporter John Wingate who canvassed metropolitan pharmacies in an effort to uncover illegal sales of sleeping pills. The program reenacted the case of one pharmacist who sold a lethal dose of the pills over the counter without a doctor's prescription. Other aspects of the problem, although lacking this scoop angle, were covered with thoroughness and sobriety for a total session that was genuinely in the public interest. *Horns.*

## STORY TIME

With Ethel Barrett  
 15 Mins.: Wed., 7:15 p.m.  
 ALBANY BIBLE INSTITUTE  
 WPTZ, Albany

Program of Bible stories is several notches above the level of the average local feature. Winner of a national prize for religious broadcasts, it first was heard on WPTZ via the Providence Bible Institute releasing the platters to a number of stations. When Ethel Barrett left the directorship of the Institute's radio activities to join WPTZ, his wife began doing the program live here.

She writes the scripts and recreates all the characters, a sizable assignment. Blocks open and close with dialog between "The Story Lady" and her mythical small daughter.

The Bible narratives are cleverly popularized via terms with current problems and situations. The story of Abraham, for instance, was pivoted on the theme of "obedience," second chapter, dealing with Lot and his wife, was unfolded through a reference to sail for baking.

Writing and narration are generally smooth. Voice work is good though naturally not perfect some characters are more convincingly etched than others. *Jaro.*

## THIS IS SAN FRANCISCO

With Jim Brady  
 15 Mins. Mon.-Thru-Sat., 8 a.m.  
 Participating  
 KCBS, San Francisco

This is a conscientious locally slanted effort to interlard spot-announcements in a palatable form by encoining them in a running commentary reflecting the every day life of the community. Narration is easy, informal and of garden variety of subject matter with show heard concerning itself with local traffic problem, a film review and a human interest piece about a horse.

Three run-of-mine commercials spiced between chatter not hard to take, with incidental items, such as weather report, a public service detail that is useful if not unique. Commentary by Jim Brady is easy on ears. Sum total is acceptable but not dramatic, with "copy" reflecting milder inside-page news material rather than front page headline stuff. Formula has promise but will take perfecting to make for punchy listening. *Ted.*

## Chi's Krautter Forming Own Ad Agency Setup

Chicago, Dec. 13  
 Stepping out from v.p. and director post of Henri, Hurst & McDonald is L. Martin Krautter who has resigned to start his own business as advertising and merchandising counsel.

Krautter's new accounts will stem from the home appliance field. The new firm, to be known as L. Martin Krautter & Associates, is scheduled to open Jan. 3.

## EVERYMAN'S STORY

("Shadow of a Child")  
 With Luis Van Rooten, Edwin Bruce, Berry Kroeger, Gilbert Mack, Amy Sedell, Charles Mulren  
 Producers: Hiram Brown, Jack Hognieson  
 Director: Scott Buckley  
 Writer: Millard Lampell  
 30 Mins.: Tues., 7:30 p.m.  
 Sustaining  
 WNBC, New York

This series, although produced for local airing and a public service sustainer, has excellent script, production and human values. Script editor Mort Levin has secured the talents of some top writers, with previous shows in the series having been penned by Sylvia Berger, Howard Rodman and Millard Lampell.

Broadcast caught (6), scripted by Lampell, told the story of the rehabilitation of an emotionally disturbed youngster. It was a mature job, with careful attention to psychological factors, and recalled the documentary film, "The Quiet One," which similarly related how a sensitive "delinquent" was cured. It revealed how the teamwork of teachers, social workers, psychologists, psychiatrists and counselors get beneath the "shadow of the child" to the roots of his illness.

In this case, the airer pointed out the teen-ager's stealing was caused by his parents' fighting, his mother's belief that her son was a burden and the kid's resulting feelings of guilt. Without preaching or histrionics, the drama showed that understanding rather than punishment, that patient work rather than drill-sergeant discipline can bring about rehabilitation. It was an effective plug for the work of a specialized school and the Federation of Jewish Philanthropies which supports it.

Acting was on a high level, with Luis Van Rooten starring and a good cast that included some talented young performers. Music by Milton Katims was effective. *Bril.*

## FEATURE STORY

With John Harrington  
 Producer: Harold Budd  
 5 Mins., Mon. thru Fri., 4:35 p.m.  
 COLUMBIA CHEMICAL CO.  
 WBBM, Chicago

(Glenn Jordan & Stetzel)  
 With the kind of stories the late Mark Hellinger was famous for, fast-talking John Harrington does a good job of holding dialer attention during this five-minute filler.

It's a group of three such quickies WBBM is using in a triple-threat presentation as a diversion from the regular run of 15 minute sponsored programs. During the show, Harrington tells one story with an ear-catching theme. He devotes the remainder of time to the commercial, which he rattles off in feature form. Show fits neatly between the other five-minute spots, "Billy Leach Show," and "News," following it. *Hodo.*

## PYGMALION

(Lux Radio Theatre)  
 With Diana Wynyard, Robert Morley  
 Director: Harry Dearth  
 60 Mins.: Sun. (27), 8 p.m.  
 LUX  
 2 U.W. Sydney

George Bernard Shaw's "Pygmalion" made the classiest bit of air entertainment heard in this country for many a day. Diana Wynyard is in Aussie for a season with the Shakespeare Memorial Theatre in "Much Ado About Nothing" and Robert Morley is here with "Edward, My Son." Both starred in the original London production, and gave a sock performance here.

Flawless direction by Harry Dearth, the regular Lux director, set the show solidly from opening theme to the close. The two stars gave Aussie fans plenty to think about for weeks to come. *Rick.*

## Philly Council Doffs Hat To 'Sillie Willie' Drive

Philadelphia, Dec. 13  
 City Council at its weekly meeting paid special tribute to the Philadelphia Inquirer stations, WFIL, WFIL-FM and WFIL-TV, for their safety services during the "Sillie Willie" campaign in September and October.

The stations worked up the "Sillie Willie" gag to brand any careless or reckless driver and plugged the theme constantly over the air and through its press outlet, the morning Inquirer.

City Council commended the campaign, which received nationwide recognition in addition to reducing materially the number of traffic fatalities during the period it was in operation.

## FOLKSONG FESTIVAL

With Oscar Brand, Jean Ritchie, Mirale & Miranda, Dave Sears, Bob Chalmers, Peter Gravina  
 Director: Gunther Lawrence  
 Writer: Oscar Brand  
 30 Mins., Sun., 6 p.m.  
 Sustaining  
 WNYC, N. Y.

Oscar Brand, who has been heard on various folksong programs, has gone in for one of his most ambitious operations to date on the half-hour session on this municipally-owned station. Stanzas are essentially well-designed, but a pedantic approach obviates much of the inherent entertainment.

Show is a mixture of recorded and live music thus affording a choice of the best in the folksong catalog of all nations. In addition, a guest policy with Josef Mirale and Miranda, as the initial outsiders, gave a professional tone to the show. Also on the plus side is the fact that the categories of music are grouped to give a semblance of continuity.

However, Brand's approach to the subject is that of a lecturer with profuse notes, destroying the essential charm of the ballads.

The singers, Brand and Jean Ritchie do okay in their spottings and the musical backing is generally okay. *Jose.*

## HOLLYWOOD QUIZ

With Lee Bennett, emcee; Pierre Andre, announcer  
 Producer-Director: Betty Myles  
 15 Mins.: Sat., 3:45 p.m.  
 HALLICRAFTER CO.  
 MBS, from Chicago

(Sorenson)  
 As presently constituted there isn't enough of Hollywood or of quiz in "Hollywood Quiz." In all, only four questions were asked. The reason is that in making a network show of a WGN, Chi, stanzas the producer hasn't gotten away from the local angle. Too much time was spent in interviewing the three quizes, finding out why they are in the Windy City, etc. In addition there was a bit of gab with Ivy Kupinski, Chi Sun-Times film critic and a quickie message from MBS Hollywood reporter Shellah Graham which added little to the program's entertainment value. Additionally, two mail-pull announcements were repetitious for a quarter-hour airer.

Emcee Lee Bennett handled the questioning well and Pierre Andre did a good job with the commercials for Hallicrafter tele sets. Plugs were for Hallicrafter's reputation with broadcast engineers and included list prices. *Bril.*

## Radio Followup

Harry Junkin's quest for new writing talent on his Sunday afternoon "Radio City Playhouse" airer paid off this week with a remarkably fine script, and equally fine portrayal by the authors. Latter are a couple of 22-year-old aspirants, Dolores Sutton and Dick Self. Their story ("Sibling") of a brother and sister writing team who, in face of multiplying adversities, manage to crash the publishing marts with a top seller, betrayed a keen sensitivity of what makes aspiring kids click in the competitive maelstrom.

## Transcription Review

INCREDIBLE BUT TRUE  
 With Ken Nordling, narrator  
 Producer-Director: Dean Schaefer  
 Writer: Lou Seinfeld  
 15 Mins.  
 UNUSUAL FEATURES

This transcribed series, as aired to WOR, N. Y., wraps up two dramatized ripples into a 15-minute stanza. On the show caught Saturday (10), the incredible-but-true stories consisted of: (1) how the British campaign against the Turks in Jerusalem in '17, stalled because the troops lacked water, was saved when a desert tramp used a divining rod; and (2) how a dying man prophesied that his mirror would not be able to be moved after his death and how it actually couldn't be budged for 24 hours.

These mysterious vignettes had a fair amount of interest and are said to be based on material from old newspapers and magazines. But because they fail to represent any explanation for the strange phenomena, they leave the listener hanging in midair. Truth may be stranger than fiction, but unless a complete story is presented it can be less effective dramatically. Production is on a modest scale. *Bril.*

## NOSTALGIA

With Bill Gordon, narrator  
 Producer: Ted Cott  
 Director: Jack Grogan  
 Writer: Bob Stewart  
 30 Mins.: Fri., 10 p.m.  
 Sustaining  
 WNEW, New York

Nation seems to be enjoying a nostalgia fling, with "Gentlemen Prefer Blondes" clicking on Broadway, "The Asphir Age" among the best sellers, etc. WNEW is cashing in on the trend with this new series and has shown ingenuity and enterprise in coming up with material that has historic significance, emotional overtones, the magic of names and entertainment values.

On the program Friday (9) the program flipped the calendar pages from 1910 to 1939 and covered a wide range of fields, including politics, opera, sports, films and vaude. Lionel Barrymore was waxed in troying scenes from Clark Gable films, soundtrack excerpts of dramatic high spots with Greta Garbo, Jean Harlow, Joan Crawford, Helen Hayes, Charles Laughton and Jeanette MacDonald. There was Franklin Delano Roosevelt's moving inaugural address of March 4, 1933. There was a rare dishing of Enrico Caruso's "Vesta La Shubba" and one of Gallagher and Sheen's famed vaude tunes. And the broadcast was topped off by a recording of Clem McCarthy and Ed Thorgersen's account of Joe Louis' one-round kayo of Max Schmeling in '38.

The show had variety and pace and, on the stage, with production devices such as theatre noises and applause to recreate a Palace engagement by Gallagher and Sheen. Musical bridges and narration were good, adding to the basic appeal of the personalities and events that are among America's souvenirs. *Bril.*

## THE NATIONAL GUARD SHOW

("Alaskan Adventure")  
 With Lloyd Nolan, others  
 Producer-director: C. P. MacGregor  
 15 Mins.: Sun., 3:45 p.m.  
 NATIONAL GUARD  
 WOR, N. Y.

With a battery of Hollywood names as ammunition, the National Guard is attempting to whip up enlistment interest in its organization via "The National Guard Show" which bowed Sunday (11) on WOR, N. Y. Initiator in this transcribed dramatic and comedy series was a yarn of the Klondike tagged "Alaskan Adventure." While the locale and period lend themselves admirably to a lusty tale, the results as contained in "Adventure" come off rather tepidly. For the story is a pat one of a prospector who outwits an untrustworthy owner of a dog team. Plot has a formula ring to it, and the quality of the script wasn't helped by the mechanical performances of the small cast. The series has a fine lure in the names of Ruth Hussey, Edward G. Robinson, Brian Donlevy (all of whom have been announced for future Guard shows). But it's obvious that even these stars can acquit themselves more favorably with good material. Program, incidentally, shifts to the 6:15 p.m. slot on Saturday (17). *Gibb.*

## NEWS OF GREATER WASHINGTON

With Allen Jackson, Ray Baker, Ernie Tannen, Stella Werner, Dusty Rhodes, Bob McBride  
 15 Mins.: Sat., 6:45 p.m.  
 Sustaining  
 WTOP, Washington

A novel means of covering "Washington, the hometown," is being utilized by WTOP, CBS affiliate in the nation's capital. Enriching national news, local happenings are given an excellent 15-minute roundup in collaboration with five suburban Washington stations. Accent falls primarily on such issues as community affairs, county council activities, school and college sports, etc. Reportedly it's the first time a radio station has attempted such a show in co-operation with other stations which may be considered competitive.

Overall emcee is CBS' Allen Jackson, via tape recordings, Ray Baker, WABL, Arlington, Va.; Ernie Tannen, WDAY, Silver Spring, Md.; Stella Werner, WBCC, Chevy Chase-Bethesda, Md.; Dusty Rhodes, WFAK, Falls Church, Va.; and Bob McBride, WPIK, Alexandria, Va. Give out with the news in their respective bullwicks. Format, incidentally, is reminiscent of CBS' early morning newscast where correspondents' reports are shortwaved from key European cities.

But where the CBS roundup is a self-integrated proposition, WTOP's program, of course, is a collective blending of the labors of outlets competing in the same vicinity. Withal, each contributor should reap plenty of good will out of its individual efforts. *Bril.*

## STORYTELLER'S PLAYHOUSE

("The Burning Bush")  
 With David Anderson, Bill Griffith, Mel Brandt  
 Writer: Morton Wishengrad  
 15 Mins.: Mon. (12), 7:30 p.m.  
 Sustaining  
 NBC, from N. Y.

NBC's Monday production of "Storyteller's Playhouse" was devoted to a yarn commemorating the Jewish celebration of Chanuka, which begins this week. The eight-day holiday, marking the victory of the early Palestine Jews over the invading Syrians, has a legendary history. However, this 15-minute airer was not centered around the more popular story of the Jewish leader Judas Maccabee, but instead revolved around the part a young boy played in helping to bring about victory.

Labeled "The Burning Bush," yarn told of a Jewish boy captured by the Syrians and put to work in their camp. The lad overhears plans of ambushing the approaching Jewish army and manages to warn Maccabee and his men in time. Though routine, the tale had moments of excitement and managed to get across the Jew's independence in standing up against aggressors. David Anderson's portrayal of the young boy was okay as was Mel Brandt's narration.

## CIRCLE STAR RANCH

With Ray Starkey, Tom Brooks, Jane Werhman, Silver Sage Cowboys: Milton Metz, announcer  
 Producer-director: Bud Johnson  
 Writer: Jack Oakley  
 30 Mins.: Sat., 9:30 a.m.  
 GENERAL BAKING CO.  
 WHAS, Louisville

(BBD&O)  
 Bright half-hour Saturday morning show for the kids, aired from the WHAS audience studio, comes over the air crammed full of youthful exuberance. Principal character is Ray Starkey, cowboy singer who is possessor of a soft, friendly speaking voice, a favorite with the kids, and who tosses a Western song with the best of 'em. He's ably backgrounded by the Silver Sage Cowboys, and a singing trio, plus Jane Werhman, femme warbler, who also works in the skits as a western gal, all combining to deliver top notch music and comedy for the youngsters.

First part of the show had a comedy skit, which packed a lot of laughs, mostly provided by "Cartus" Tom Brooks. He's a drawling, sage brush character, who approximates the comedy relief provided in the usual oater film, and he registers solidly. Jane Werhman, pert vocalist, knows her way with a western song, and also handles her lines in the skits in okay style. Instrumentalist, composed of accordion, violin, guitar and bass, dish out the tunes and are on the beam with the musical bridges, etc. Circle Star Ranch club feature of the show has the kids as members of the organization, although visitors to the show need not be members. Troupe occasionally visits towns in the Kentucky and Southern Indiana area, and a good many of the juve members are from the small burgs in the territory.

At show caught (10), three youngsters were interviewed by Milton Metz, and each was an alert participant and plenty cute.

Sharp production-direction job was turned in by Bud Johnson, with Ray Starkey scripting a neat show tailored for the kids. Milton Metz dished out the commercials in okay fashion, and smoothly fit his comments in the mood of the show. Should be a right effective presentation and gain a lot of friends among the small fry for the sponsor's Bond Bread. *Wied.*

## ROAD BACK

With Tom Field as narrator, Ray Boyle, Al Henderson, Clarence Kavanagh, Mary Downing and Gerry Jedd  
 Producer-director: Joe Boys  
 Writers: William Faulkner and Albert Orlick  
 30 Mins.: Tuesday 7:30 p.m.  
 Sustaining  
 WTAM, Cleveland

The nights before the anniversary of Pearl Harbor, WTAM offered the first of its series of four programs entitled "Road Back," a documentary presentation of the case histories of GI's at Crile Hospital who haven't yet come back. It was a graphic, pulsating account of a postwar story many choose to forget, the soldier who is still recovering from his war injuries.

Writers William Faulkner and Albert Orlick told their story with force and with the understanding that comes through experience and observation. The cast moved through the heavy dramatic incidents with a sincerity that commanded attention.

Production - wise, the story opened slowly, but picked up momentum to eventually catch fire to make the overall presentation a must for the next three weeks. *Mark.*

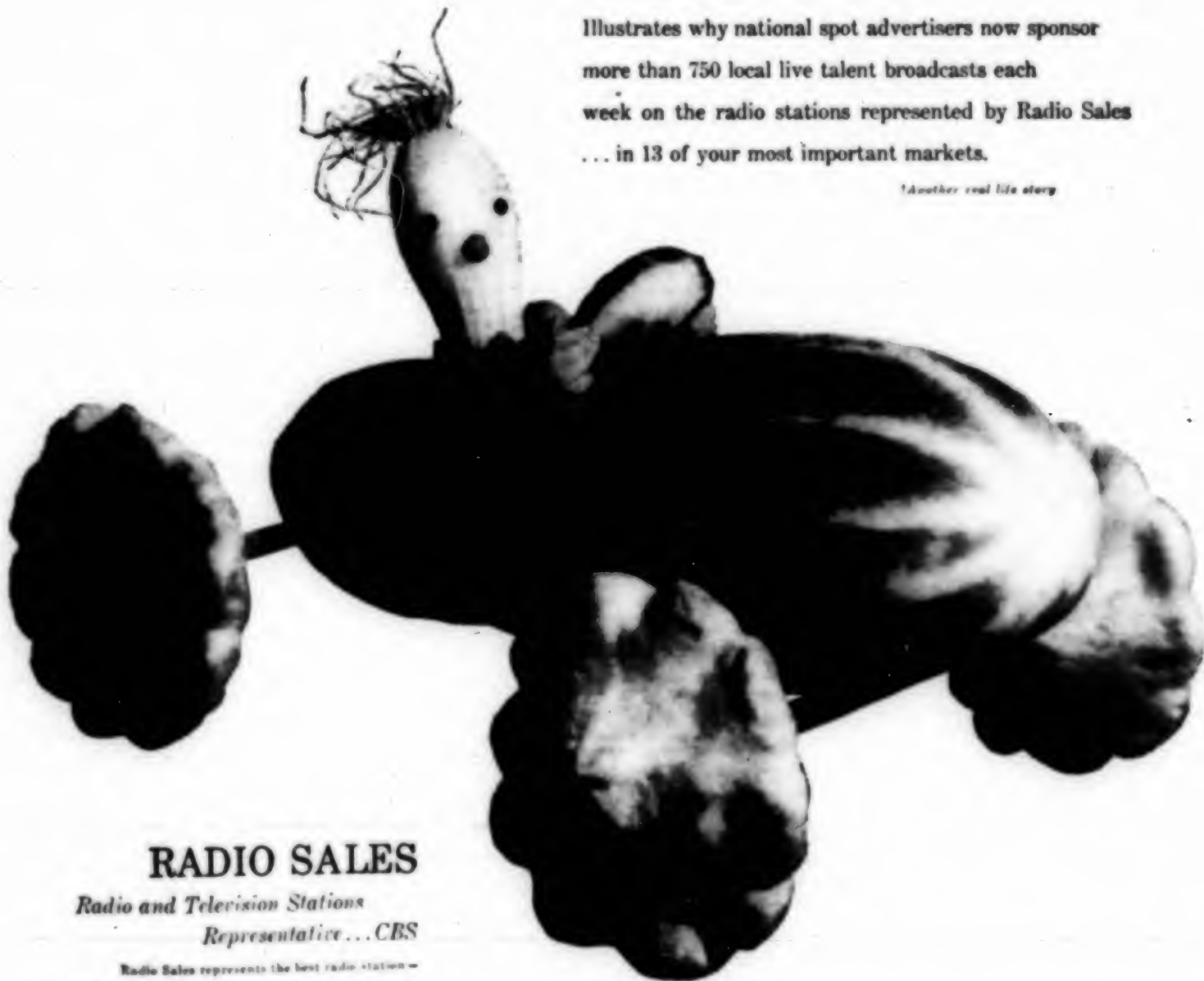
# In a pickle?

Advertising men who know their onions know there's nothing like the warm and friendly salesmanship of home-grown talent to solve their sales problems in local areas.

As in the case of one of the nation's largest tobacco companies.' Thanks to a Radio Sales Account Executive, they bought WBT's big local star, Grady Cole, and built their entire promotion campaign around him in the Carolinas. Now? Sales are driving ahead of the pack... and this big cigarette advertiser has found that using local live talent gives his coast-to-coast campaign extra momentum.

Illustrates why national spot advertisers now sponsor more than 750 local live talent broadcasts each week on the radio stations represented by Radio Sales... in 13 of your most important markets.

*'Another real life story'*



## RADIO SALES

*Radio and Television Stations*

*Representative...CBS*

Radio Sales represents the best radio station—the CBS one of course—in Boston, New York\*, Washington, D.C., Philadelphia\*, Richmond, Charlotte\*, Birmingham\*, St. Louis, Chicago, Minneapolis-St. Paul, Salt Lake City\*, Los Angeles\*, San Francisco, and the West Coast's leading regional network. (\*And the best TV station in these markets.)

## Tele Chatter

### New York

Wanna job? **CHH Evans**, head of New York City's TV and Film Unit, looking for a pic director and a scripter. Ladies Home Journal to make its first video program buy via a special film series plugging a serial on ABC's WJZ-TV, N. Y. WENR-TV, Chi. and WMAL-TV, D. C. **Marion Nobel** has joined the improvisers on WOR-TV's "What Happens Now?"

**CBS-TV** veepee **J. L. Van Veenburg** planned to the Coast over the weekend for a looksee at the web's Hollywood video operation. He's due back Monday (19). **Ken Murray** arrived in N. Y. over the weekend to set final plans for his CBS-TV "Blackout" series, premiering Jan. 7 under Budweiser beer sponsorship. Initiator is to be preceded by a Hollywood-type opening outside the Maxine Elliott theatre, N. Y., with **Faye Emerson** and **Abe Burrows** handling interviews with guest personalities in the lobby. **Donald Buka** parted for lead on NBC-TV's "Colgate Theatre" Sunday (18).

**Sam Cook** Digges, account exec for CBS Radio Sales-TV in N. Y., has been upped to TV manager for the Chicago Radio sales office. "Magic Clown," Sunday morning kid show on WNBT packaged by indie Al Garry, renewed for additional 13 weeks by Bonomo's Turkish Taffy. N. Y. Daily News' WPIX scheduled four additional basketball games for its winter sports schedule, two from Seton Hall and two from St. Francis College.

**Phillips H. Lord**, producer of NBC-TV's "Black Robe," working on a new video series to be based on "real people in the street." NBC-TV veepee **Sylvester L. (Pat) Weaver** named chairman of the advisory committee of the American Heart Assn.'s 1950 campaign. Video stations in San Francisco, Memphis and Minneapolis-St. Paul parted to carry NBC-TV's "Greatest Fights of the Century," film series sponsored by Chasebrough.

**William Warren** agency grabbed off the Marshall Jewellers (N. Y.) account for video advertising. Indie producer **Roger Kay** signed **Paul Lukas** for a projected hour-long suspense series, titled "The Chatter." General Artists Corp. prez **Tom Rockwell** working out a TV show to star comedienne **Jean Carroll**. **Kendall Foster** named tele veepee for William Esty agency. **Ruth Jordan** and **Harold T. Bera**, copy supervisors, also upped to veepee. **John and Barbara Gay** of WOR-TV's "Apartment 3-C" planning a get-together of all families living in apartments of that number in N. Y.'s Stuyvesant Town and Peter Cooper developments.

### Hollywood

The **Joe Kirkwood, Junior** and **Senior**, have set a deal for a series of telepix built around golfing. Financing already has been set and format for series is now being worked out. KTLA has leased the right to televise "Meet John Doe," film released by Warner Bros. in 1941, stars **Gary Cooper**, **Barbara Stanwyck**, **Edward Arnold** and **Walter Brennan**. Film will be beamed Christmas Day. **Herb Phillips** leaves KTSN to join the art and set decorating staff at KECA-TV. Spot was vacated by **Doree Howard**. KTLA has sold its three hours of Sunday afternoon telenovels. The two hour **Jalopy Derby**, beamed from Culver City each Sunday, has been purchased by Murphy Motors. "Bandstand

Revue" remoted from the Aragon each week, has been picked up by Central Chevrolet. Chevy also sponsors the **Spade Cooley** show over KTLA.

**KNDH** dropped "Sisters of the Skillet" after two months and replacing old radio act with **Hank McCune** comedy show. **Hilliard "Hickey"** Marks, producer of the **Jack Benny** show, named coast TV production head for **BRD&O**. **Jack Pegler** around for a few days to demonstrate Zoomar's new video reflector. **Herb Stanford**, veteran radio producer and one-time Coast head of the Ayer agency, left for N. Y. to join CBS teevee production staff. **Bob Spencer** named temporary successor to the late **Arnold Maguire** as **Fonte, Cone & Belding** TV head in Hollywood. **Larry Finley** and **Larry Kelpack** have set up a new outfit to produce and sell television shows.

### Chicago

**Dave Garroway** skedded to trip to Philly and then to New York (14) for Sunday night telecast of his NBC "Garroway At Large" show. **Jackie Dora**, secretary to **Ted Mills**, WNBQ program manager, new script girl. She has been replaced by **Peggy Spaulding**.

**Allied Auto Co.** will bankroll two new 15 min. shows at **WBKR** Jan. 2, "Variety Theatre," at close-up time, and the "Fletcher Butler Show," 6:15, both Mon. thru Fri.

**WENR-TV** to telecast Off-the-Street Club Christmas party (24) featuring **Peggy Lee**, **Hildegarde**, **Martin and Lewis**, with **Claude Rinehart** m.c. Zenith announced profits for first six months ended Oct. 31 to be \$1,166,526, compared to \$884,335 for same period last year. A new five-year contract has been inked between ABC-TV and the "Kay Morrow Show." **Juile Rybovich**, former U. of Ill. and Notre Dame football star, guested on **Chi Bears** Quarterback Club over **WENR-TV** today (13).

### WGAR VETS IN EXIT; PIERCE PREXIES WDOX

Cleveland, Dec. 13. Two veteran **WGAR** staff members have left their posts for other stations here.

They are **R. Morris Pierce**, vice president in charge of engineering for the three **G. A. Richards** stations, who becomes president of **WDOX** soon to open in Cleveland, and **Sid Adorn**, who stepped out as director of special events for a position with **WERE**.

**Pierce** joined the station when it first opened, 10 years ago this Thursday (13). The following year he was made chief engineer and in 1944 was appointed veepee in charge of engineering for the **Richards**' interests. He is succeeded at **WGAR** by **Robert A. Fox**, a member of the station's engineering staff since 1941.

**Adorn** has been with the station for 15 years.

### WOSU Going FM

Columbus, Dec. 13. Ohio State University's **WOSU** is tuning up its FM pipes and expects to be on the air with a schedule duplicating its AM programs sometime during January. **Robert C. Higgy**, station director said Sunday. FCC has already granted final permission for FM programming and only a few bugs need to be worked out.

## College Grid

Continued from page 33

repeated their belief that it creates just as many new fans in return. They pointed out, in addition, that the schools with winning teams during the last season sold out for practically every game, averring that the ECAC recommendation was agitated for by those colleges with poor records for the year. As to the ECAC charge that TV was especially harmful to the smaller colleges (since customers who would usually attend such games stayed home to watch Notre Dame, Army, etc., play), the broadcasters maintain that such schools usually draw only their alumni. If these schools have a winning team, it was said, they will draw crowds regardless of video.

**ECAC's** TV committee was chairmanned by **Ralph Furey**, Columbia Univ.'s athletics director. He reported that 38 member colleges had sent out 30,000 questionnaires, with approximately 7,500 returns in to date. "While it will take considerable time for final compilation of the survey material," **Furey** said, "the committee made a preliminary sampling and on the basis of this information feels grave concern in regard to television's effect on intercollegiate football in this area." **Furey** conceded that a minority of member colleges may not be immediately affected by TV, but declared that the committee "is primarily concerned with the future welfare of the majority of members of the conference, rather than with the present position of a favored few."

### Big Ten Wants More Coin

Chicago, Dec. 13

**Big Ten** Universities, fearing television will take an increasing bite of 1950 gate receipts, show indications of holding out for more coin.

Arriving at this conclusion were members of the Intercollegiate Conference of Athletic Directors of the **Big Ten** after a three-day session here (11). **Big Ten** schools received \$3,000 to \$6,000 per game this fall for telecasting rights. Figuring attendance to fall off because of increase in quantity of television receivers, members of the conference have tentatively agreed to hold out for \$15,000 per game in 1950.

Also discussed were the film rights to the games. It was agreed that only highlights of the **Big Ten** skirmishes, such as touchdown plays, could be filmed for commercial sale. No point after touchdown, or unimportant plays to be included.

## CBS-TV Hold Off

Continued from page 33

will air the show from 8:30 to 9:30. That will necessitate moving "Actors' Studio," now slotted in the 9 to 9:30 bracket Tuesday nights. Present plans are to move it either into the Sunday night at 7 period, replacing the soon-to-exit "Tonight on Broadway," sponsored by **Easo**, or the Wednesday at 9 slot, now occupied by the **Bigelow**-sponsored **Dunninger-Paul Winchell** program.

Also opening up soon on the CBS-TV web is the Thursday 9 to 9:30 p.m. slot. **Ed Wynn** program, now aired at that time, will move into the Saturday at 8 period starting Jan. 7, when **Camel** cigarette takes over as sponsor for **Spindel**. **Kendall Foster**, tele veepee for the **William Esty** ad agency, meanwhile, planned to Hollywood yesterday (Tues.) to arrange for taking over the **Wynn** show for **Camel**. First kinescope recording of the program for the coggle outfit will be made on the Coast Dec. 24, for airing in the east two weeks later. While in Hollywood, **Foster** will examine several other video properties for possible future purchase.

## Russ Johnston

Continued from page 33

get acquainted with TV on the side.

As for the freelance stars, **Johnston** said many of them are now eager to appear on TV, particularly if they can work with Hollywood cameramen and cutters. Many of these personalities have discovered on trips to N. Y. that the general art of TV is improving. **Johnston** pointed out that there are now sufficient kinescope shows originating in Hollywood for these stars to get their feet wet. He averred that

## Inside Stuff—Radio

Unusual situation of an AM show plugging a TV stann directly competitive developed on **WNEW**, N. Y. indie, Sunday (11). **Gabber Gilbert Seides**, who's heard from 10-10:15 p.m., strongly recommended the **Dave Garroway** program on **NBC-TV**, aired from 10-10:30 p.m. "I have been seeing half of the **Garroway** show for some time," **Seides** said. "The other half is on at precisely the time I broadcast. You will understand my reluctance to recommend a powerful rival. Let me say that the second half of **Garroway** is one of the most original and attractive shows going."

National Assn. of Broadcasters will take action within a few weeks on plans to merge the **FM Assn.** into its organization. **Justin Miller**, **NAB** prexy, said last week the recent action of **FMA** in approving the merger proposal will be the first order of business upon completion of **NAB** district meetings in Portland, Ore., tomorrow (13).

Action on the merger must be confirmed by the **NAB** board, which holds its next quarterly meeting Feb. 8-10 in Phoenix. With two new directors recently added to represent television, board now has 27 members.

Radio has many uses besides broadcasting. This winter, when the world ski championships are to be held in the U. S. for the first time, radio impulses transmitted at the start of a ski run will accomplish the system of timing.

Announcing special authorization to **Longines-Wittnauer Watch Co.** of New York to use the 27 mc frequency until March 15, 1950, at **Lake Placid**, N. Y., and **Aspen**, Colo., the **FCC** last week described the system as follows: "A beam of light associated with a photo-electric cell is interrupted by each skier at the end of the run, producing a second impulse. These impulses actuate a watch at the timing location and successive impulses from various contestants will be fed to a selector which will permit the simultaneous use of multiple automatic timing devices."

Commission said that "little interference" to regular radio services is anticipated from the experimental station, which is limited to 10-watt power.

Disabled American Veterans have produced a third series of transcribed programs, featuring **Cornel Wilde** and **David M. Brown**, **DAV** national commander. Series consists of six five-minute stories on the lives of ex-GIs who have rehabilitated themselves.

Programs were written by **Irene Tunick**, with music by **Hank Sylvera**. Platters are available from the **DAV's** Chicago headquarters.

The Advertising Council has issued the 1950 campaign guide for next year's Stop Accidents drive on a 12-month basis. Prepared by **Young & Rubicam's** **Chi** office, the booklet shows how advertisers and media, including radio and tele, can help reduce accidents. A variety of material is available to sponsors who want to tie in with the drive.

**WLJB**, N. Y. indie, is hyping its pitch for the Negro market with four new morning programs. Three have promotional tieups with Negro newspapers. "Negro World," featuring **George Schuyler**, N. Y. editor of the **Pittsburgh Courier**, will be heard Sundays at 9:45 a.m., starting Dec. 25. "Living Newspaper," with **Julius Adams** and the staff of the **Amsterdam News**, will be aired Saturdays at 9:45 a.m. from the publication's city room. Third show, linked to the **New York Age**, will be broadcast Thursdays at 9 p.m. as part of **Betty Granger's** cross-the-board strip.

Indie is also launching a "Y Hour," under **Harlem YMCA** and **YWCA** auspices, Saturdays at 9 a.m., highlighting the **Intercultural Choir**. A special three-hour salute to **Harlem**, backed by the **Pittsburgh Courier**, will be aired Saturday (17) at 7 a.m. Lease of **WLJB's** new studios in **Harlem** is expected to be announced in a few days.

broadcasters realize that, even if the coast-to-coast coaxial cable were available now, they could not afford it. As a result, stars and their agents are saying: "Get into television now."

**Fairbanks** outfit is now readying more than a dozen series of TV film shows and, according to **Johnston**, such large-scale production for video would not have been possible a year ago. He noted that **Fairbanks'** new three-camera technique for vidfilm leasing should cut production costs by two-thirds. There is no reason, he said, why the technique cannot be adapted to six or seven cameras, same as with live TV shows, for more ambitious productions.

### Ford's 'Scrooge' Show

**Ford Dealers** of New York will sponsor two screenings of "Scrooge," a film adaptation of **Charles Dickens'** "Christmas Carol," on **WJZ-TV**, N. Y. on Dec. 24 from 9-10 p.m. and Dec. 25 from 4-5 p.m. Agency is **J. Walter Thompson**.

Pic is a British production, released exclusively in N. Y. to **ABC-TV**, by **Flamingo Films**. **Nat Fowler**, **ABC's** film director, edited the celluloid for video, eliminating long shots and dark scenes.

### Goodson-Todman's 'It's a Hit'

Indie producers **Mark Goodson** and **Bill Todman** are wrapping up a new video package titled "It's a Hit," which will feature original songs of amateur and semi-professional cluffers. Format is based on a radio series **Goodson** produced for the **Don Lee** web on the Coast several years ago.

Auditions are to be held regularly in N. Y. and other key TV cities, with songs to be performed on the air by vocalists backed by a full band. Winning tunes will receive cash awards, with the grand winner getting a \$1,000 prize and a publishing-recording contract.

**Schenectady**—"Teen-Age Barn," on **WRGB**, **Schenectady**, is now being sponsored by area **DuMont** television dealers. **Tommy Sternfeld** produces.

## WOV'S SPONSOR COIN ON 2 ROME-BUILT SHOWS

**WOV**, N. Y. bilingual outlet, has sold two six-times-weekly series built by program director **Arnold Hartley** on his recent trip to Rome. Stanzas are part of the indie's plan of expanding activities from its Italian studios.

First new siren is an Italian commentary series by **Peter Novato** taped in Rome and flown daily to N. Y. **Vitteli-Elvea**, grower and canner of tomato products, is picking up the tab. Second show is an adaptation of the Italian classic, "A Mother's Heart," by **Vera Fontanella**, one of Rome's leading radio writers. Scripts are being sent to **Gotham**, where the snapper will be dramatized. **B. Filippone**, **Pascale** grocer, will sponsor via **Pettinella** agency.



JEAN TOURIGNY

New French singing discovery appearing at The Broadway Cafe soon to appear with the Jean Tourigny Trio as featured personality vocalist. Available for clubs, radio, television.

Personal Management:

ROBERT EVANS

113 W. 52nd St. CH 6-8881

### Desire to Share Office

for theatrical business other than talent agents. Location from 42nd to 57th Streets between Lexington and 4th Avenues. Write Box 9254, Variety, 134 W. 46th Street, New York 19, N. Y.



"Before he started eating Wheaties he could hardly carve a cake of soap."

## FM Multiplex 'Beamed' to FCC

A new device which may give frequency modulation stations a commercial hypo was demonstrated at FCC hearings Monday (12) in New York, with Commissioner Robert Jones presiding. Device, which was invented by Hogan Laboratories, permits multiplex broadcasting — in which a single FM station can send out facsimile at the same time as it transmits sound programs, without reducing the quality of the aural broadcasts.

In July, '48, the FCC set standards allowing FM stations to send out one hour daily of simplex facsimile or three hours of multiplex if it didn't "degrade" the frequency range below 10,000 cycles. At the same time it voiced the hope that there would eventually be a multiplex system that would permit the full FM range of 15,000 cycles. Hogan Labs started work on such a system and claims that manufacturers are now ready to produce its facsimile recorders which can be attached to any FM set for multiplex operation.

Monday's hearing to consider standards for multiplex was called after a petition by Hogan Labs, which is headed by John Hogan, tax promoter and facsimile owner of WQXR, N. Y. Hogan wants facsimile standardized so that all facsimile receivers can get all facsimile transmission and will use his "undegraded" multiplex. Hogan had previously told the Commission that a Columbus, O., station has begun multiplex programs and that service is contemplated by other FM broadcasters as soon as FCC has adopted rules and standards for such operation.

William S. Halstead, independent engineer, described the Rural Radio Network's FM experiences with facsimile. He recommended a different subcarrier than 25 kilocycle subcarrier advocated by Hogan.

The FCC will keep the record of the hearing open for 10 days for additional exhibits on cost of equipment. No time has been set for its disposition.

## HAROLD FAIR INTO WHAS PROGRAM JOB

Louisville, Dec. 13. Harold Fair, for many years associated with the broadcasting industry, has been named program director of WHAS, effective Monday (12). His appointment to succeed Peter R. Disney, who died Oct. 6, was announced last week by Victor A. Sholis, station director.

Fair has been associated with NAB since 1947 as director of the program department, and chairman of the first program managers executive committee. When the program department was dropped, Fair was likewise without an assignment.

Native of Council Bluffs, Ia., Fair studied at Northwestern University, where he organized and directed his own orchestra before entering upon his career as entertainer and radio exec. As a pianist, he played in vaude for a time, and participated in many early airings as a member of various name bands. Before going to Washington, he served as announcer, program director and station manager for a number of stations.

## St. Loo Police Message Heard in Surrey, Eng.

St. Louis, Dec. 13. A broadcast of the St. Louis Police Department station—KGPC—was heard recently in Surrey, England, by Leslie J. Pollard who, in a letter to Chief of Police Jeremiah J. O'Connell said the message was so clear that he thought someone was standing outside of his room shouting.

The message directed "Car 93 to go to Jefferson and Olive to investigate a street fight." When the call letters were announced Pollard immediately wrote the Chief. O'Connell and radio technicians here cannot explain why the message intended for local reception should carry across the Atlantic.

Cleveland—Mel Weiss, formerly sales promotion and advertising manager of Sears, Roebuck and Co., Painesville, has joined the sales staff of WEWS.

## WCON-TV Sets Sights On Early '50 Premiere

Atlanta, Dec. 13.

Although a definite date has not been set, WCON-TV, Atlanta Constitution station, and ABC mouthpiece here, is expected to go on the air early in 1950.

Setting the stage for the forthcoming debut, WCON-TV on Dec. 5, opened a week-long "Television Parade of Progress" in the Constitution's showroom, Alabama and Forsyth streets, a free show that features everything new in TV. All television distributors in the area are participating in the show, which includes a display of 42 sets. One set in each group will be tuned to WCON-TV camera operated in the showroom.

Also featured will be continuous programs broadcast from WCON-TV studios, operation of a television camera and monitor screen in the showroom, giving visitors a chance to see how they look on teevee.

Dave Carpenter is general manager of WCON operations.

Columbus—In a shakeup resulting from the resignation of Richard Rider as production manager at WLW-C, the Crosley TV outlet here, James C. Leonard, general manager, last week appointed Walter Jacobs into Rider's job. Jacobs was formerly a WLW-C producer. Into the newly-created post of program director went Tom Gleba, chief announcer at the station since it went on the air last April.

## ABRAHAM & STRAUS' 12G YULE TV SHOW

In what is probably the heaviest cash outlay by a local sponsor for a one-shot show on television, Abraham & Straus, Brooklyn department store, signed this week for a two-hour Christmas Day program to be aired over WNBT, key NBC outlet in N. Y. Show, to be aired from 3 to 5 p. m., will cost the sponsor about \$12,000 in time and talent.

Show is to originate from St. Nicholas Arena, N. Y., as a holiday party for N. Y. couples who will attend as guests. Arena will be decked out like a carnival and show will feature the usual carnival acts, as well as rides for the kids. Variety acts haven't been booked yet, but Norman Broken-shire is expected to play Santa Claus and Bob Stanton will emcee.

## Fletcher as Hub Gabber

Boston, Dec. 13.

Elbie Fletcher, Boston Braves first baseman, has signed with Hub's WBZ and WBZ-TV to assist sports director, Bump Hadley, himself a veteran baseballer, in the handling of sports coverage for the station.

Heavy sked of sports events handled by the station's sports director, situated augmenting of the sports staff and Fletcher, one of the more articulate baseball players and a local product, is expected to continue on when his playing days are over.

## CIRCLING THE KILOCYCLES

Pittsburgh—Bob Powell, formerly with Yankee network in New England, has joined announcers' staff at KDKA. Although a native of Pittsburgh, he went to Canada to live as a youth and graduated from McGill University in Montreal . . . WJAS, the CBS outlet here, has hired Ketchum Co. to do a public relations job. The station maintains no regular publicity department . . . Bettelou Pruvitt, in addition to her regular broadcasts, has been appointed continuity director of WPGH . . . WWSW has completed arrangement to broadcast Duquesne University basketball games again this season, with Joe Tucker, sports director of indie outfit, doing the play-by-play accounts . . . Florence Sando, women's commentator for WCAE, has a role in current Pittsburgh Playhouse production, "Strange Bedfellows."

Buffalo—Roger M. Baker becomes assistant to president and general manager Clinton H. Churchill of WKBW. Baker who had been previously associated with Buffalo Broadcasting Corp. for 11 years returned to WKBW as commercial manager in 1948 following stints with WLW and KOBL, Albuquerque.

New Orleans—Mrs. J. C. Smith was appointed director of women's programming for WDSU. Robert D. Sweeney, gen. mgr. announced Friday (9). She has been associated with the industry for a number of years, and was heard for

some time as "Betty Crocker" over WTMJ, Milwaukee.

Des Moines—WHO, Des Moines, is assisting the Salvation Army in Iowa in its \$10,000 budget for the 1949 Christmas for the poor, by sponsoring a Tree of Lights program. For each \$100 that accumulates through WHO or the Army's iron kettle stations a light is turned on a gigantic Christmas tree on the canopy of Youkers department store. WHO is sponsoring a number of programs to be broadcast from the Tree of Lights corner location.

Dallas—Richard L. Post, Jr., has been elected acting station manager of the student operated Southern Methodist University radio outlet, KSMU. Post was formerly chief announcer. He was elected by the Radio Guild of SMU to fill the vacancy left by John Renshaw, who resigned recently from the position he has held since 1947.

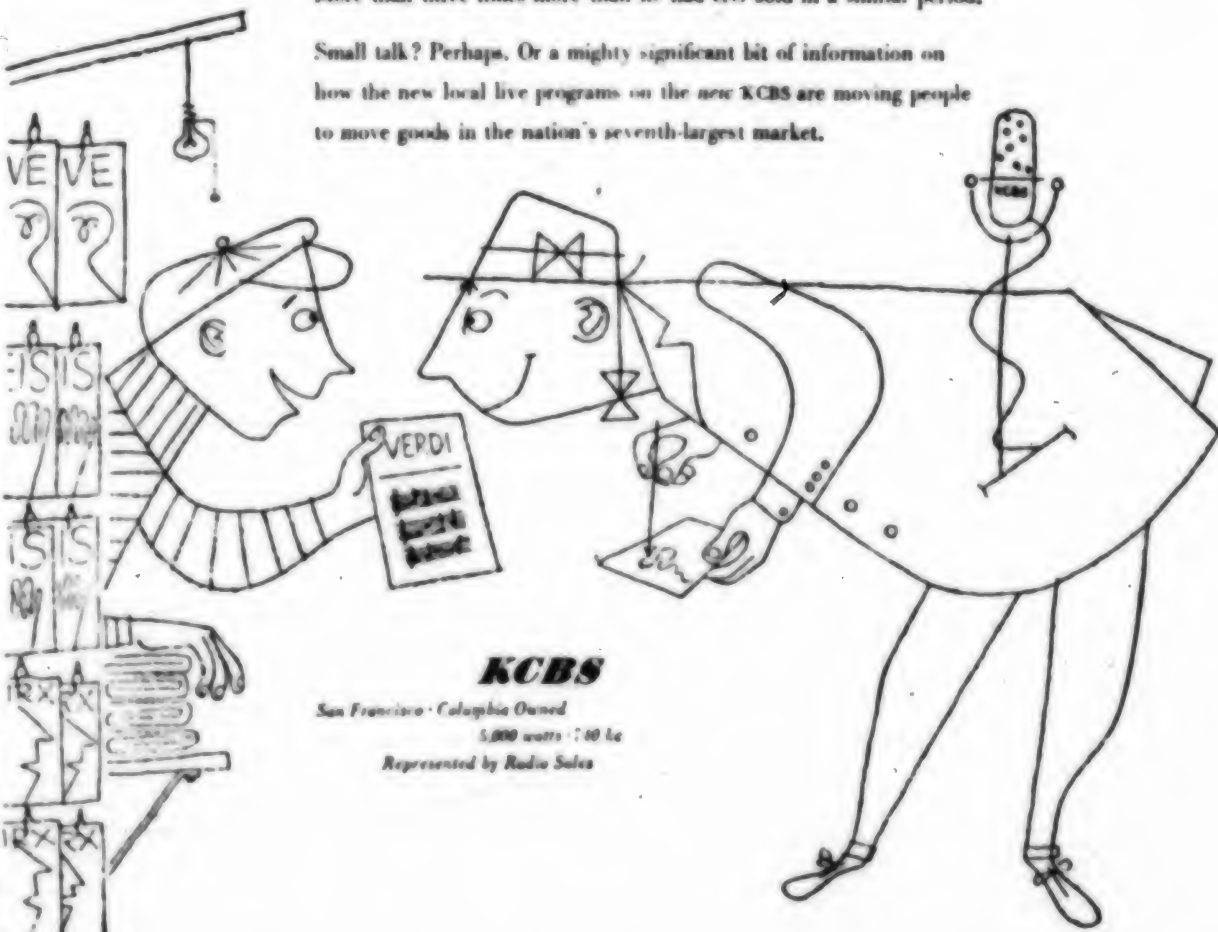
Denver—Clarence C. Moore, with KOA 20 years, is resigning Jan. 1 to assume full time duties as president of the Moore Hardware Co., of which he has been head for some time. Moore joined KOA in 1929 and was announcer, singer and scripter until made program director in 1934. Moore also instructs in radio part time at the University of Denver and is acting director of the Rocky Mountain Radio council.

## Small talk? It became the talk of the town...

when our man-about-town, Jim Grady, aired his newsboy's worldly-wise comments on the opening of the San Francisco Opera on his new KCBS morning show, "This is San Francisco."

So much so that San Franciscans from all over the Bay Area went out of their way—all that day and the next—to buy papers from the newsboy's out-of-the-way stand. Total sales in 24 hours: 2,475. More than three times more than he had ever sold in a similar period.

Small talk? Perhaps. Or a mighty significant bit of information on how the new local live programs on the new KCBS are moving people to move goods in the nation's seventh-largest market.



KCBS

San Francisco - Columbia Owned  
5,000 watts 7:00 to  
Represented by Radio Sales

## Television Reviews

Continued from page 34

new 65-foot square studio is made to order for projection and WAAM's production manager, Anthony Farrar, utilizing a battery of three cameras at different levels gets plenty of variety to the screen. Set for a weekly airing, show is a natural for maximum potential audience.

Opening layout, nicely broken up by narration and program notes by Sgt. 1/c Paul Henry, also worked in a presentation of a citation to Capt. Whitting from Army Secretary Gordon Grey, by Mayor General Floyd L. Parks, Chief of the Public Information Division of the Army. Programming included band arrangements of Sousa's "El Capitan"; Prayer and Dream from "Kamel and Gretel"; a vari-style arrangement of "Turkey in the Straw" and "Tico Tico" with full-some percussion section going to town on a battery of xylophones on the latter.

Novelty vocal by M/Sgt. John Lanning and Sgt. John Riccobene and a sea chanty solo by Riccobene proved standouts and a tricky drill with drum sticks provided a flashy highlight. "The Lord's Prayer" and a novelty, "Orchestra Without Instruments," showed off the chorus of 40 under the direction of M. Sgt. Arthur V. Donofrio.

Aggregation is snappily dressed in formal blues and has plenty of presence having participated in several nationwide concert tours. Current video stint can easily be dovetailed into a real fixture for the listener rating. *Burns.*

**STOP THE RECORD**  
With Frann Weigle, Rose Dunn  
Producers: Rose Dunn, Stan Joel  
Director: Barry McKinley  
60 Min., Mon. thru Fri. 3 p.m.  
**NEW WORLD DISTRIBUTORS.**  
DUMONT

Akin to "Stop the Music" in format, other similarity between "Stop the Record" and "Music" is entirely coincidental. Both involve listener participation, and both award prizes for questions correctly answered. But where "Music" is conducted in a smooth, assured manner, this program pre-

ceeds with much stumbling and confusion.

Performance, marking Frann Weigle's transition from radio to TV, reminds viewers of an actor caught on stage without his lines. The affable personality which Weigle seems capable of portraying shines spasmodically when he remembers to smile and relax. But having to juggle scripts, records, telephones and pencils he assumes an anxious expression which is worrying to watch.

While music is played a record is shown on the screen with the sponsor's name and clues to the question listed. Meanwhile, Weigle is picked up by the camera and superimposed over the record. Resultant shot is fuzzy and distracting. Camera should either stay on record or Weigle, not both at the same time. Rose Dunn handles giveaway solely. By letting Weigle do part of them, they would complement each other more effectively.

Live commercials, with Weigle reading script offstage, are peppy and salesworthy. But same commercial by Weigle ad libbed in front of camera falls down completely.

After Christmas, hour telecast will be reduced to a 15 minute segment. This should give Weigle a chance to throw away scripts, letting him relax and give out with an easy-going manner. *Hed-*

## Station Reps

Continued from page 31

15 to 20 other wide-area merchandisers and distributors who will be using your station and others in the northeast. If we can make this thing work out economically. Please rush to me the very best spot package deal you can dream up. Frankly, most of us are giving our local spot package prices for this deal. While the product is national, the sponsors will really be the local outlets in your area. So I see nothing wrong in our quoting local rates.

According to the reps, the idea will result in rate cutting practices that will only depress the entire industry, as well as taking biz away from the reps. Latter are also griping at Colgate's attempt via Ted Bates and Sherman & Marquette agencies trying to clear 1:30 p.m. on either CBS or NBC for a new Hollywood stanza.

Because this is within station-option time, it will mean that stations will be surrendering periods which might be sold locally. Local outlets will be hurt, it's claimed, because the affiliates make less from network shows than they do on national spot sales, and Colgate is one of the nation's top spot spenders. It also would have the effect of taking biz, which would be placed through station reps, away from them and tossing it to the webs.

## TV's Low Cost

Continued from page 33

the same idea but would extend its deadline to two weeks.

As for the set designers' strike, the networks were forced to rely for the most part on sets already built and stored. They learned, somewhat to their amazement, that they had plenty of basic sets catalogued to take them over the hump. Now they claim that any director with ingenuity can hike over to the warehouse and pick out his basic sets for a show. CBS production chief Richard Redmond said the w-b only recently catalogued its flats in a new loft building. NBC production chief Robert Wade, on the other hand, several years ago designed a so-called "erector set" system, in which basic elements of sets are so designed that they can be fitted together in a variety of patterns. While it requires ingenuity on the part of the designer, it makes possible the duplication of the elements in a number of shows.

During the strike, Redmond said, CBS also hit upon the idea of covering flats with fabric, instead of painting them. Besides being less costly, the system was also found to produce better sensitivity to the cameras, so CBS plans to continue its use. Wade, on the other hand, found it expedient during the strike to cover flats with wallpaper, which could be tossed away after the show. He declared the

wallpaper, too, is less expensive than an elaborate paint job, and sold the agencies and clients found it better in some ways than paint. During the strike, Wade said, it was also found that designers were trying to cram too much into a set, building it for the eye instead of for the camera. Resultant simplification is to be carried more on all shows henceforth. Both Wade and Redmond emphasized, however, that no network has any intention of trying to replace scenic painting entirely.

## WNYC

Continued from page 31

Henneck, however, was in favor of holding a hearing on the question.

Petition had been filed a year ago by WNYC, WHCU of Ithaca, N. Y., WOI of Ames, Ia., WKAR of East Lansing, Mich., and WNAD of Norman, Okla. Four of the group are noncommercial outlets.

Commission stuck to its policy, adopted in June, 1948, that because of great increase in number of daytime and limited time outlets it can no longer grant special authorizations without seriously interfering with operations of nighttime stations.

Agency said it is "fully aware of the interest of the public in securing nighttime service and particularly service offering programs of special local interest and significance in communities which presently do not have stations authorized to broadcast at night." But,

concluded, "we must reiterate our belief that any system by which the basic determination that a channel is not available for nighttime operation in a given community may be periodically set aside can only result in the eventual complete breakdown of the entire allocation system upon which any adequate radio service necessarily depends."

Commission turned down a request by WNYC last month to waive its rules to allow the station to broadcast late election returns. Agency previously refused permission to WNYC to stay on the air after 10 p. m. to carry the presidential election results in 1948.

## Phonevision

Continued from page 33

phonevision transmitting equipment, and arrange for and book programs.

Commission is further concerned with the use of telephone facilities in connection with the system, including charges to be collected from test subscribers and the basis for determining the fees.

In dissenting on the decision to have a hearing, Coy said he realized "serious legal and policy questions" are involved. "However," he declared, "I am of the opinion that the proposal . . . represents a new approach to the method of meeting the many financial expenses of programming a television station and that a fair opportunity should be afforded the applicant (Zenith) of testing its system."

Coy thought it would be better to have a hearing after Phonevision has had a dry run. Otherwise, he said, the Commission will be limited to "opinion testimony and academic discussion of what might be expected from such operation." It isn't often the Commission has the benefit of actual tests in making important decisions, he asserted. "If we have the opportunity to have experimentation we should welcome it."

The Chairman added he had no fear that authorization of the test could result in the public making "any substantial investment" in the system.

## OSU's Basketball Games Get WBNS-TV Sponsor

Columbus, Dec. 13.

David Davies Packing Co. here is sponsoring telecasts of the Ohio State University basketball games over WBNS-TV. OSU receives \$200 for each game telecast. OSU athletic board decided the school would be paid \$250 a game for a single game but if a station carried the home court schedule of nine games the price is \$200.

Appearance of Gorgeous George in a televised raffle did not allow for the pickup of the first Buck game but the remainder of the schedule is being carried by The Dispatch station.

## Affiliates

Continued from page 31

had to take on two other Storer-owned stations. In this case WGST, George Tech station in Atlanta, began legal action, but later settled out of court.

Affiliates of several webs are now claiming that the networks aren't giving them full support. Not only are they feeling the pinch of reduced local billings, but they find the chains selling time for only 100, 30 and in some cases even 25 stations, which leaves many outlets with slashed web income. While this gives the chains greater flexibility for selling shows and covers their owned-and-operated and basic stations, the smaller markets feel neglected.

Affiliates of ABC, NBC and CBS are also apprehensive of the CBS program upsurge. The stations make a good deal of their income from selling spots around the top-rated shows. As a result, the shift of big airers from NBC to CBS has left the former's stations with less marketable adjacencies. Similarly, moving out of more important stanzas from ABC and CBS has hurt outlets of those chains, and they're pressing for program hypotheses.

## Renewals

Continued from page 35

shows. These are listed as follows: Procter & Gamble for "Rosemary," "Big Sisters," "Ms. Perkins," "Young Doctor Malone," "Guiding Light" and "Brighter Day"; Lever Bros. for "Junior Miss," "Lux Radio Theatre" and "My Friend Irma"; B. T. Babbitt for new series replacing "David Harum" Jan. 9; Toni Co. for "Give and Take"; Metropolitan Life for "Eric Sevareid and the News"; Pillsbury for "Grand Central Station"; Wrigley for "Gene Autry" and Continental Baking for "Grand Slam."

CBS also gets new business totaling \$3,000,000 starting immediately after the first of the year, with Pillsbury sponsoring Art Linkletter's "House Party" and Cedric Adams; Wrigley assuming sponsorship of "Life with Luigi"; and Gillette sponsoring special one-time broadcasts of Orange Bowl and Rose Bowl football games. Increased billings also will come from expansion to full network facilities of "Gangbusters," sponsored by General Foods.

## ABC Hikes Co-ops

Continued from page 28

sponsorship of programs in one or two markets.

On his recent cross-country swing, station relations vicepres Ernest Lee Jahmecke found affiliates requesting more variety and mystery co-ops. As a result the web has added "Chandu" and got permission from Revere Camera, which backs "Date With Judy," to co-op that stanza in the 200 markets Revere doesn't buy. Stations also want cheaper programs, and the newer shows are less expensive. Abbott & Costello, the web's most expensive co-op, was dropped last season. The trend is also to key talent costs to local and spot rates, rather than network rates, as a further move to lower prices.

In teevee, ABC is co-opting the second cycle of "Crusade in Europe." Program, which will be screened starting the second week in January at whatever time TV affiliates want to schedule it, has been bought in four markets, Detroit (Detroit Edison), Rochester (Stromberg-Carlson), Greensboro and Charlotte, N. C. (Pilot Life Insurance). It has also been bought on a syndicated basis for sustaining by five affiliates. Fee for sustaining "Crusade" is one-third the commercial rate.

Other ABC video co-ops are "Hollywood Screen Test," with nine markets, "Tomorrow's Champions" (boxing), with five markets and wrestling with 12 markets. Simmel feels that more tele shows will be co-op in the future, because of success the plan is having in video.

Boston—Gene King, WCOP program director, was made an honorary member of national radio fraternity, Alpha Epsilon Rho, last week, when he was guest speaker at a dinner given by Boston University School of Public Relations.

## Balto Wee-Watter Adopts A Newsless Newspaper, Both Doing Very Well

Baltimore, Dec. 13.

Two Baltimore stations, both with TV, one with AM and the other FM, have been snagging a monopoly of publicity support because newspapers are parent companies. Now a third has the same combination, but in this instance, the adopted child is a newspaper. WITH, a 230-watter, which came into town before the war with a lot of nothing, and climbed to top profit brackets, has just acquired the Home News, a crusading giveaway with a circulation close to 100,000.

The Home News was making paltry profits for lack of supporting capital when WITH took over and covered the sheet into a front-page weekly bally for the station. Tom Tinsley, prexy, recently took over Musak in Baltimore and made it pour forth happy shekels.

Parent and child are reported doing well. The usual happened. Advertisers in the Home News can enjoy combinations, as can the air clients. Home News advertising has picked up and so has air time sales. The puzzler is buried in the fact that the newspaper does not publish news.

## 'QUEEN FOR A DAY' IN TV BOW JAN. 5

Hollywood, Dec. 13.

"Queen For a Day" will tee off over Don Lee's KTLN on Thursday, Jan. 5. Program has been set for 30 weeks by Alka-Seltzer. "Queen" is set for a once weekly airing emceed by Jack Bailey, who handles the AM program. Jim Morgan will direct.

Format remains the same as the radio show though layout will be dressed up considerably for video consumption. "Queen" has been airing on Don Lee, AM, for the past five years.

San Francisco—Gayle V. Grubb, gen. mgr. KGO and KGO-TV celebrating 25 years in radio biz, Gil Paltridge, previously KLAC (Hollywood), assumes helm at KYA. Dave Landy to concentrate on KLAC, likewise Russ Horgan. Ethel Mack, new KCBS writer for Mon.-thru-Fri. Jane Todd show.

## JUDY CANOVA AMERICA'S NO. 1 COMEDienne



WM. H. KING

Exclusive Management:

2025 N. Argyle Ave.  
Hollywood 28, Calif.

THE GREAT RUPERT  
For George Paul Smith  
THE CANAL SHOW  
Every Friday Night, 9:30 P.M. EST. NBC  
Mgt.: LOU CLAYTON

**Let Them Star For You!**

You can put The Texas Rangers, stars of stage, screen and radio, to work for your products—your client.

Over the past few years The Texas Rangers have done an outstanding selling job on both small and large stations—over four straight years for two different breweries, five years for a bakery, over five years for a dairy.

The Texas Rangers are America's largest and finest group, playing and singing Western tunes. Their music is transcribed vertically for high fidelity; ideal for either FM or AM.

They are priced right for your market and your station.

Wire, Write or Phone for Complete Details

**THE Texas Rangers**  
AN  
APRIL B. CHURCH PRODUCTION  
COLUMBIA CITY & MO.

## From the Production Centers

Continued from page 38

starting hit parade over ABC morning show for GI buddies known during wartime.

### IN WASHINGTON . . .

CBS proxy Frank Stanton and NAB's Ralph Hardy named to Secretary of Commerce Charles Sawyer's Advertising Advisory Committee. Ralph Edwards and frau met the press during their visit here for the AMA stint on "This is our Life." A joint farewell party given by NAB staffers, and former NAB proxy Neville Miller, to Harold Fair, who leaves his chores as association's program director to take over programming job at WHAS, Louisville, and Royal V. Howard, who resigned as director of engineering to launch his own radio station in Honolulu. WTOP-CBS developing a series of "actuality" broadcasts on the capital scene to fill the 2.30-3 Sunday hiatus created by every-fourth-week schedule of the network airer, "You Are There." First of this "Potomac Panorama" series aired past week (11), scripted by station newsmen Robert E. Nicholas, with Larry Beckerman producing. Five local Beauty Contest winners pitched in to hypo interest in Bill Herson's WRC-NBC Christmas Doll House. WMAL-ABC's "Shop by Television" video show, emceed by station's femme topper Ruth Crane, clicked to the tune of being extended from 15 minutes to 30 minutes, with local department store sponsorship. John Edwards, ABC commentator, in Key West replacing web's Bryson Rash in coverage of the Presidential vacation, with Rash back at his TV "Telenews Daily" chores.

## Colo. B'casters To Set Up Org

Salt Lake City, Dec. 13.

A group of Colorado broadcasters, attending the NAB-District 14 meeting in Salt Lake City, held a meeting last week (6) to discuss the organization of a Colorado Broadcasters Assn. A four-man committee was named to formulate plans for the organization, and to call a statewide meeting for this purpose, probably soon after the first of the year. Members of the committee are chairman Rex Howell, KFXJ, Grand Junction; James D. Russell, KVOR, Colorado Springs; Al G. Meyer, KMYR, Denver, and Robert D. Ellis, KGHF, Pueblo.

It is expected the group will follow the pattern of other state associations in giving radio a unified voice on state and local levels.

Those attending the meeting were Joe Rohrer, KRDO, Colorado Springs; Russell; Abbott Tesman, KEXO, Grand Junction; Howell and Sal Scarpino, KFXJ, Grand Junction; Lloyd Yoder, KOA, Denver; Con Hecker and Vince Corbett, KVOD, Denver; Meyer; Hugh B. Terry, KJLZ, Denver; Elwood Meyer, KYOU, Greeley; Russell Shaffer, KBOL, Boulder; Douglas Kahle, KCOL, Fort Collins; George Cory, KVBC, Montrose, and Ellis.

### L. A. Indie Station

#### Buys First Kinnie

Hollywood, Dec. 13.

KLAC-TV has made a 13-week deal for John J. Anthony's "What's Your Problem." Move marks the first time an indie station here has purchased a kinescope program on a regular basis. Deal was made with Anthony on a flat price basis. Anthony and KLAC will split profit, over and above sustaining cost, if show pulls a sponsor.

"Problem" is the video version of Anthony's "Court of Human Relations" radio layout. KLAC-TV will start beaming show on Dec. 28.

### "ARCHIE ANDREWS"

SCRIPT #235

By Carl Jampel

#### CAST

Archie . . . . . Bob Hastings  
Jughead . . . . . Marlon Stone  
Mam . . . . . Alice Yourman  
Dad . . . . . Art Kohl  
Veronica . . . . . Gloria Mann  
Betty . . . . . Rosemary Rice

Director . . . . . Ken MacGregor  
Announcer . . . . . Dick Dudley  
Organist . . . . . George Wright

NBC, Saturday, 12:30 P.M.

## Second Chi Tele Council Confab Skedded in March

Chicago, Dec. 13.

Dispelling belief that the Chicago Television Council would not hold a 1950 conference, George Harvey, president, announced its second annual three-day confab is skedded for March 6. Chi's Palmer House, site of '49 convention, will house the delegates. Dates were chosen as not to conflict with any other conventions meeting those days.

Eleven panel discussions, covering all phases of TV activity; three luncheons, and a dinner have been planned. The complete schedule is yet to be announced.

## HANCOCK OIL BUYS 'STRANGE ADVENTURE'

Hollywood, Dec. 13.

General Television Enterprises has sold its "Strange Adventure" series to Hancock Oil for telecasting over KNBH. Pix will be beamed once weekly for 26 weeks. Series is the same General Television sold to Procter & Gamble for beaming over 24-station NBC eastern web. P&G showed the films under "Fire-side Theatre" title.

General Television's deal with P&G called for pix to revert back 30 days after showing. Hancock Oil reads the same. Only stipulation in the pact with P&G is that films must be shown as 15-minute features and not binned together as a 30-minute presentation in the manner in which P&G presented them.

Pix were produced for GTE by Teleplay Productions and Ace Pictures.

### MiniFilms Folds

Hollywood, Dec. 13.

After nine months of operation, MiniFilms has pulled a fenderon. Charles Hubbard, film proxy, called in all stock after dropping \$40,000 before getting into first gear. Stockholders have turned over their shares with the exception of Murry Gilbert.

Hubbard has paid off all outstanding debts but coin owed Consolidated labs. Consolidated is holding three cinemascope made by the firm, until it receives outstanding coin. Shows being held are "The Jerry Colonna Show," "Let's Face the Music" and "The Queenie Smith Show." MiniFilms also made a film with Ern Westmore but that is in the clear.

## Par-DuMont Color

Continued from page 38

not be necessary to issue a subpoena to have Raibourn bring along "tangible evidence" of what encouragement he and other members of the former NTSC gave "to any inventor, manufacturer . . . or to any other person."

Jones said Raibourn's admission he had no new data to offer was "significant" in view of an address Raibourn made recently in New York which left the audience with the conclusion that "what is really frozen is color television."

### 'A Debonaire Attitude'

Jones thought this "a debonaire attitude" toward an important development "unbecoming to one who joined sincerely as a member of the NTSC" in recommending that color be encouraged.

The Commissioner said members of such an important committee don't "withdraw to a vacuum." He also found it significant that Dr. Allen B. DuMont, in testifying before the Commission that DuMont Labs had done "some work" on color, did not remember any encouragement from Raibourn.

Jones found "interesting" the "phenomenal growth" of DuMont since Par invested \$164,000 in it in 1938 and recently valued the stock at \$10,000,000. Considering that DuMont spent "considerable sums" on black and white video while it was a struggling company, Jones wrote Raibourn, "It would seem that you might give some light on your personal considerations or that of Paramount in fixing a budget for color television field testing especially after such exceptional growth of the company from the sale principally of TV transmitting apparatus and receivers."

It would seem that a bigger slice of the budget would be devoted to color, Jones suggested, "unless you members of the now defunct NTSC meant by your recommendations that you would field test and encourage color when you had a system of your own to exploit."

Jones told Raibourn he hoped he "will not join the parade of those similarly connected with this or prior proceedings of the Commission who seem to be shining a shilleash to club the head of anyone who dares to have a different view than the vested interests, whether such vested interests are speaking through . . . the former NTSC (or) other pseudonym of the Radio Manufacturers Assn. who are here today and gone tomorrow as swiftly and seemingly as purposefully as

the proverbial pos in the carnival shell game.

"Rather, I hope to see someone like you connected for so long with an industry which does not have a color television system of its own divorce himself from his balance sheet astigmatism to honestly and sincerely put his shoulder to the wheel in the public interest to give the American public a break when the hearings resume in February, 1950."

## LIBRARY-OWNED FM'er TO DEBUT IN L'VILLE

Louisville, Dec. 13.

Clarence Graham, Louisville Public Library head, upon returning from an educational radio conference at Indiana U., had a yen to acquire an FM station, to air educational programs and the like from his library. Station now has its own 10-watt FM station, practically ready to start airings from studios in the library building.

Bill Hodapp of WAVE directs the general program schedule, and is radio consultant to the library. H. Ellison Salley, audio-visual head at the library, is manager of the station. WAVE, mentioned to be one of the few stations in the world owned and operated by a library.

Station will be opened about Jan. 15, and project is under way to have a nationwide salute to the station on its opening.

Purpose of the station, according to Graham, is not to advertise the library, but to extend the library's service to radio, and to further culture in the city by wider use of books, films and wired circuits connecting branch libraries for musical programs.

### 'T-Day' for WOAI-TV

San Antonio, Dec. 13.

Sunday (11) was "T-Day" here as WOAI-TV took to the air to begin its regular schedule of operations after more than a month of test broadcasting.

The broadcast schedule calls for the outlet to be on the air the first day of the week from 6 to 9 p.m. During the remainder of the week, except Saturdays, when WOAI-TV will be off the air, the schedule is to be from 5.30 to 9 p.m. or later if there is a sports event in progress.

# ALLAN JONES

- Just returned from smash 8-month concert tour of England and Scotland, playing the London Palladium, broke all records at Glasgow Theatre, standing them in the aisles in Liverpool, Manchester, Birmingham, Newcastle, Blackpool, etc!
- Three days after returning to America: Appeared on Milton Berle's Texaco Star Theatre TV show!
- Starring role in "The Chocolate Soldier" for the Detroit Civic Light Opera Association for one week beginning Jan. 16!
- Future U. S. concert and theatre tour now being mapped!
- RCA Victor Red Seal Records!
- Returning to England for another tour in the Spring, 1950!

Thanks to my 'ever lovin' (IRENE HERVEY) for a wonderful assist.

EXCLUSIVE MANAGEMENT:  
EDWARD SHERMAN AGENCY

BUSINESS MANAGER:  
ELIOT GORDON

PUBLICITY:  
BOB WEISS

## WXYZ-TV Experiments With Early Aft. Show

Detroit, Dec. 13.

WXYZ-TV for the first time since its opening in October, 1948, began regularly scheduled early afternoon programming Monday (12).

James G. Riddell, station manager, said the program "Pat 'n' Johnny," which will be televised Monday through Friday at 2.30 p.m., would not be for sale. The early afternoon program will be a 30-day experiment to test the value of daytime operation here, he said. "Pat 'n' Johnny" will feature disk jockey Johnny Slagle and Miss Pat Tobin in a light musical program. They will conduct interviews, demonstrate new gadgets and toys, comment on local events and news.

On Mondays and Wednesdays they'll be on from 2.30 to 5 p.m. and on Tuesdays, Thursdays and Fridays from 2.30 to 4 p.m.

# Decca's New Original-Cast Wrinkle, \$4,000 Option on 'Texas Lil' Darlin''

Decca Records showed up with a new angle on contracting to record original-cast albums of Broadway shows, when it exercised an option it has held on the music of the show, "Texas, Lil' Darlin'." Decca had paid between \$3,000 and \$4,000 for an option on the original-cast rights to Anthony R. Farrell, who presented the show, prior to the tryout in New Haven. And though the production hasn't as yet demonstrated that it will be a hit, Decca felt the score worthwhile to put on wax.

Strange part of the Decca deal is that one of the writers of the score, Johnny Mercer (with Robert Emmett Dolan) is a Capitol Records recording artist, one of that company's founders and a stockholder and former executive. It figured that on that basis Capitol would get into the original-cast album angle via Mercer's interest.

"Texas" album will follow Decca's release in a few days ago of the "Lost in the Stars" music. Columbia Records has the rights to the "Gentlemen Prefer Blondes" show, which debuted on Broadway Thursday (11) evening. Cutting of that cost will be done next week.

Victor, incidentally, used an unusual angle in show-score agreements some time ago when the company wrote a pact for Kurt Weill's next show, not yet written.

## Hampton Signed By Decca in 1-Year Deal

Lionel Hampton's orchestra has been signed to a new one-year contract by Decca Records. Agreement is effective Dec. 31 and calls for a minimum guarantee to Hampton. It replaced a previous deal with Decca which had some months to run.

Hampton is now at Bop City, New York, and may go to Europe for a concert tour in the spring.

Metropolitan Assn. of Disk Jockeys, consisting of almost all New York's platter spinners, will run a Xmas shindig Dec. 20 at the Belmont Plaza hotel.

## Disk Jockey Reviews

### MELODY MERRY-GO-ROUND

With Bob Perry  
85 Miss.  
Mon.-Thru-Fri.  
Participating  
WLAW, Lawrence, from Boston  
Bob Perry, longtime d.j. of Hub's popular "92N" Club on the now defunct WORL, has moved over to the Hub studios of WLAW and is rapidly moulding himself a neat record show.

Smoothly paced, 'show concentrates mostly on current crop of sweet pops and standard faves although he occasionally indulges in introducing a "collector's item" from his own library, with his pertinent gab reflecting his solid background and familiarity with his subject. Show is set up in good taste, with musical bridge of merry-go-round turning used to tie one group of selections or features with the next, and also to mesh into either a live or recorded interview, one of his top features. One segment called "Dealer's Choice" brings platter distributor to mike for short interview with opportunity to pitch for his newest release. Another segment offers the "Top Four," determined by number of sales in area of top disks are personally checked by Perry.

JACKSON'S BEAT  
With Maurice Jackson  
Midnight to 7 a.m.  
Mon.-Thru-Sat.  
Sponsored-Participating  
WHMM, Memphis

WHMM, Memphis' all-night indie, has come up with a nifty package in "Jackson's Beat," hitting the Memphis and mid-south airwaves from midnight to 7 a.m., across the board. And what's more, here's a platter-turner that could easily rack up a healthy Hooper, Nielson or what-have-you\* at any time around the clock.

Maurice Jackson is a neat performer on the adlib circuit and does a socko stint of seguing from one parake to another. And he has a selling speaking voice. Mori.

## Best British Sheet Sellers

(Week ending Dec. 3)

London, Dec. 3.

Breaking Heart	Sterling
Harry Lime Theme	Chappell
Hop Scotch Polka	Leeds
Confidentially	New World
I Don't See Me	Connelly
Forever and Ever	F. D. & H.
Snowy White	Reid
I'll String Along	Feldman
Leicester Square Rag	Norris
Wedding Samba	Leeds
Garden of Weeds	B.C.C.
December	Bradbury Wood

### Second 12

Mon., Tues., Wed.	Dash
Careless Hands	Morris
Shawel Gaiway Grey	Connelly
Is It Too Late	Yale
Kiss in Your Eyes	Bosworth
Bay Killarney	Maurice
Angelus Ringing	Southern
Echo Told Me Lie	Sterling
Last Mile Home	Leeds
It's Cold Outside	Morris
Our Love Story	Carolyn
My Dream Is Yours	Feldman

## SESAC TO MAP DEAL WITH B'DCASTERS ASSN.

Salt Lake City, Dec. 13.

Society of European Stage Authors and Composers intends to sit down with a radio industry committee to work out a per-program licensing deal, among other mutual problems. This was told to the National Assn. of Broadcasters regional meeting here by Kolin Hage, SESAC rep. and was greeted with surprise and satisfaction.

SESAC now has year-to-year agreements with NBC, CBS, ABC and Mutual on an overall licensing of its music, but indie broadcasters have long sought a per-program formula, which SESAC assertedly sidestepped until now.

Organization, headed here by Paul Heinke, represents publishers of Polish, Greek, Czechoslovakian and other European music.

## Famous Bringing Out 18th Century Song

Hollywood, Dec. 13.

Famous Music is bringing out "My Love Loves Me," taken from "Plaisir d'Amour," French 18th century love ballad. Montgomery Clift sang the tune in "The Heiress" and it made a hit with film audiences. Studio assigned Jay Livingston and Ray Evans to compose English lyrics for the original music.

Etchings so far have been made by Fran Warren, for Victor; Jack Pina, M-G-M Records; Richard Mayer, Mercury, and Gordon Jenkins, for Decca.

## RCA's Revised Bluebird Schedule

RCA-Victor is revising its release schedules of the Bluebird (40c) series. Instead of the current practice of marketing from six to eight disks in one batch every four to six weeks, the company will in the future spread the same number over a similar period of time, issuing them one or two at a clip along with regular weekly releases of the Victor (70c) platters.

Idea of course is to keep new Bluebird material flowing at a more even rate, constantly bringing fresh issues before buyers. Under the old system it was a long period between releases and they couldn't be pushed week after week as new stock. Too, Victor's recording men feel that by following a weekly issue idea they'll be better able to keep on top of new tunes.

## Joe Glaser's Fancy Dog

Joe Glaser, head of Associated Booking Corp. is owner of the Toy Boston Bull, Yankee Debutante, which completed a string of dog show victories by recently taking a one-year leg on the Charles O'Connor Memorial Trophy, a top-bracket prize in dogdom. Glaser has been a breeder and fancier for years.

Yankee Deb, an international champ, had previously won best-of-show or best-of-breed in shows at Boston, Hartford, Conn.; Erie, Pa.; Yonkers, N. Y.; Tarrytown, N. Y.; Allentown, Pa.; Niagara Falls, etc.

# Jocks, Jukes and Disks

By KERNIE WOODS

Ralph Flanagan "Dear Hearts, Gentle People"—Where Or When, "Way Back Home"—Trail of Lonesome Pine (Bluebird). Flanagan's new band has elicited wide comment and these four, two pops and two standards, will help spread that effect. They're swell jobs, with the accent on "Where Or When." All four are cut on a solid dance beat, pops carrying vocals by Harry Prime and the eddies straight instrumentals. "Where" is the best of the lot, a side that carries distinct potentials for hit rating.

Frank Sinatra—Modernaires "Sorry"—Why Remind Me (Columbia). Sinatra does a better job on "Sorry" than either Margaret Whiting (Capitol) or Bing Crosby (Decca), principally because of the production applied in the form of the Modernaires and good Axel Stordahl backing. Ballad is more impressive under the treatment and it could happen. "Remind Me," done in the same manner, is another ballad, a fair tune given a good performance.

Bing Crosby "Little Grey House"—Stay Well! "Sorry"—You're Wonderful (Decca). First two rank among the best disks Crosby has turned out in the past year. Taken from the show, "Lost in the Stars," afford the Grouner excellent. If not exactly commercial material. Made with the Jud Conlon Singers and John Scott Trotter's orchestra, they figure to be widely spun by jocks. "House," an attractive ballad, is exceptionally well done, and carries the better b.o. potential. "Well" is also a crack job. Crosby doesn't do well with "Sorry"; it seems as though he didn't rehearse it much before cutting. "Wonderful," from the film, "Bitter Victory," is in a similar category.

Peggy Lee-Mel Torme "The Old Master Painter"—Bless You (Capitol). Capitol is somewhat behind on "Painter" and the new combination of Miss Lee and Torme and the Mellomen, while a pleasant disk, hasn't enough get up and go to catch up to rival platters. "Bless You," a holy-roller type of melody, written by Miss Lee and Torme, bounces smoothly on a cute melodic and lyrical track and its chances are far better than the "Painter" side.

Eddy Howard "Peggy Dear"—Half a Heart Is All You Left Me (Mercury). Howard has a vocal

touch that usually makes good things out of little. He has a hard time with these two. "Peggy," done as a ballad months ago by Johnny Desmond (M-G-M), gets a rhythm twist from Howard and a trio and, while there's little chance of it hitting solidly, it'll get spins as a "popping" disk. "Heart," a ballad, is much better and could do things for jocks and in the sales mart.

Bing Crosby—Andrews Sisters "Quicksilver"—Have I Told You Lately That I Love You (Decca). Good sides, but the biggest impression they leave is that the era of top pop artists doing bilbilily tunes is nearing a close. There's no punch in it anymore. "Quicksilver" gets a smoothly moving performance and though it may gain attention immediately, doesn't seem to have the power to stand up for long. Reverse is unique in that it features a top pop artist such as Crosby doing a harmony part to Patti Andrews' lead work. It's a good side that's likely to grab off solid jock attention.

Vera Lynn "Too-Whit Too-Whoo"—It's the Little Things—"Auld Lang Syne"—This Perfect Day (London). "Too Whit," one of the top songs in England, is done very well by Miss Lynn. Disk can make a mark with disk jocks for it's a commercial melody ably accompanied by Bob Farron's orchestra. Flipover is a fair item. Singer's cutting of "Auld Lang Syne" is a neat version of that annual melody and the reverse of it is good, too. "Perfect Day," a dramatic sort of tune is exceptionally well done by Miss Lynn and it draws attention. It could work out to be a b.o. disk.

Guy Lombardo "Enjoy Yourself"—Rain Or Shine (Decca). "Enjoy Yourself" is a solid potential for Lombardo. An attractive semi-novelty, the tune holds attention and though it may not hit solidly now, it will continue to be spun by jocks for a long time, in the same manner as Lombardo's "Frankie and Johnny," etc. Kenny Gardner vocals, with the trio, "Rain," sliced smartly under a colorful arrangement and vocally by Gardner and the trio, is a fine example of Lombardo's work, and while it could hit, the tune seems to just miss jackpot rating.

Benny Goodman "You're Always There"—Brother Bill (Capitol). B.G. and a ballad, with trio vocal production as on this disk, are a strange, but healthy combination. "There" is a good tune and there's a potential in the platter although it would have been better with someone other than Buddy Greco spearheading the vocalizing. Reverse is an old bounce-melody very successful of one time for Charlie Spivak. B.G. uses Greco and the Heathertones again and whips up a fair side.

Dick Haymes "Lost in the Stars"—Thousands of Miles (Decca). Fine disks, but the commercial potential is a guess. "Stars," from the show, is a great melody done with extreme satisfaction by Haymes (also by Frank Sinatra for Columbia). Such items usually are too smart for pop buyers. But that doesn't lessen the job Haymes did. "Thousands" is in the same category performance-wise, with a much lighter b.o. chance.

### Platter Pointers

"Ghost Town," a western melody that tells an unusual story, could be the next hit melody in that groove. Raggle Goff's cutting (London) figures to prompt a flock of U.S. disks. "Can I Canoe You Up the River," by Cliffie Stone (Capitol), a cute novelty. "Don't Do Something to Someone Else" a better commercial tune under Gordon Jenkins treatment than Frankie Laine's recent (Mercury) cutting. Marie Knight-Alfred Miller-Sam Price Trio cut a very saleable pairing of "Whispering Hope"—"Jesus Loves Me" (Decca). Ted Herbert's "Dancer at the Fair" (London), a good instrumental. Slater Slocum—"Woody" Block combination of organ and bones strong on "Bye Bye Blues"—"I've Got Rings on My Fingers" (King). "Some Hearts Sing," as done by Dick James (London) a good melody.

Standout western, bilbilily, race, jazz, etc.: "Fat Man" Robinson. "My Bucket's Got a Hole in It" (Decca). Seat Man Crothers, "I'm the Only Man" (Capitol). Dave Denney, "I Gotta Have My Baby Back"—"My Bucket's Got a Hole in It" (Victor). Tommy Felle, "There Ain't No Use to Cry" (Capitol). Redd Stewart, "You Can't Divorce a Loving Heart" (King). Hank Garland, "Sugarfoot Rag" (Decca). Johnny Blon, "Blind Child's Prayer" (King). Sharkey,

## VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 10

1. MULE TRAIN (6) (Disney)	Frankie Laine	Mercury
2. I CAN DREAM CAN'T I (13) (Chappell)	Bing Crosby	Decca
3. SLIPPIN' AROUND (4) (Peer-Int.)	Andrews Sisters	Decca
4. DREAMER'S HOLIDAY (4) (Shapiro-B)	Whiting-Wakely	Capitol
5. DON'T CRY JOE (8) (Harms)	Ernest Tubbs	Decca
6. THERE'S NO TOMORROW (3) (Paxton)	Perry Como	Victor
7. THAT LUCKY OLD SUN (13) (Robbins)	E. Wilson-Jenkins	Decca
8. OLD MASTER PAINTER (2) (Robbins)	Frank Sinatra	Columbia
9. I NEVER SEE MAGGIE ALONE (9) (Bourne)	Gordon Jenkins	Decca
10. DEAR HEARTS, GENTLE PEOPLE (1) (Morris)	Tony Martin	Victor
	Frankie Laine	Mercury
	Vaughn Monroe	Victor
	Frank Sinatra	Columbia
	Kenny Roberts	Coral
	Bing Crosby	Decca
	Dinah Shore	Columbia

### Second Group

GOT LOVELY BUNCH COCONUTS (Cornell)	Freddy Martin	Victor
I'LL NEVER SLIP AROUND AGAIN (Peer-Int.)	Primo Scala	London
WHISPERING HOPE (Hannover)	Whiting-Wakely	Capitol
SHE WORE YELLOW RIBBON (Regent)	Stafford-MacRae	Capitol
WHY WAS I BORN (T. B. Harms)	Andrews-Morgan	Decca
ROOM FULL OF ROSES (21) (Hill & Range)	E. Miller	Rainbow
THROUGH LONG, SLEEPLESS NIGHT (Miller)	Vic Damone	Mercury
SATURDAY NIGHT FISH FRY (Preview)	Sammy Kaye	Victor
YOU'RE SO UNDERSTANDING (10) (Barron-Pemora)	Dick Haymes	Decca
YOU'RE BREAKING MY HEART (18) (Algonquin)	Dinah Shore	Columbia
MAYBE IT'S BECAUSE (16) (Triangle)	Vic Damone	Mercury
ENVY (Encore)	Louis Jordan	Decca
HOP SCOTCH POLKA (Cromwell)	Erlynn Knight	Decca
IF I EVER LOVE AGAIN (Paxton)	Blue Barron	M-G-M
LAST MILE HOME (Leeds)	Vic Damone	Mercury
CHARLIE MY BOY (Bourne)	Dick Haymes	Decca
	Connie Haines	Coral
	Fran Warren	Victor
	Buddy Clark	Columbia
	Art Mooney	M-G-M
	Guy Lombardo	Decca
	Frank Sinatra	Columbia
	Jo Stafford	Capitol
	Bing Crosby	Decca
	Jo Stafford	Capitol
	Jack Teter	London
	Jimmy Dorsey	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

## AT LAST

RCA-Victor has taken the common-sense move in adding a 33 1/3 rpm player angle to its phonographs. It was inevitable. This helps clarify the confusion because once the leading set manufacturer goes all the way, in at least making LP spinning available, along with the standard 78 rpm and its pet 45 rpm, that means the rest of the set industry must follow suit.

It's inevitable, of course, that RCA-Victor will also go in for manufacturing LP records, but very likely it will follow the pattern of Decca, i.e. only for the standard, album and longhair stuff. Decca is confining itself to 78 for the pops, but it's also probable that Decca would shift to 45 for the pops and, as the biggest independent, follow Victor and Capitol into manufacturing disks for all three speeds. This, of course, if the demand for 45s became big enough. It was Decca's realization that the 33 rpm market was sizeable that caused its entry into that field.

Victor, of course, will never abandon 45 rpm, and justifiably. It fought through the confusion of an uncertain summer and fall, and is now manufacturing 45's at the rate of 20,000,000 disks a year. Victor has a rich classical catalog (Red Seal and others) for the next progressive move into LP. There is a technical problem in this respect because certain of the pioneer acousticon and early electrical recordings lose something in the transition to 33 and 45. But there is an even greater wealth of available.

In all events, RCA's display, at the recent Atlantic City furniture convention, of its first phonograph model to accommodate all three speeds is a boon and a hypo to the music business at a time when it needs it and can use a stimulant.

For the public—the ultimate consumer—it's a pardon from the Massachusetts Institute of Technology, so to speak. It will reduce somewhat the problem about speed confusion and sales resistance, especially when as the players are brought down to the mass pocketbook, and the switch gadget from this to that speed is simplified.

In all, this looms as perhaps one of the nicest Xmas presents the music business would want. Even the diehards now admit that the public can be properly conditioned to a new technique in records. The plus values on reproduction and, what is perhaps most important—space-saving—have asserted themselves favorably, as witness the already good public acceptance of LP and 45. And who can get sore if given a commodity that sells? Abel.

**Veteran Songsmith**  
**Dave Franklin**  
barks back and reminisces about  
songs and song stylists in a piece

**Out of the  
Memory File**  
...  
an interesting byline feature  
in the upcoming  
**44th Anniversary Number**  
of  
**VARIETY**  
Due Soon

## Autry's 'Reindeer' May Hit 2,000,000 Holiday Sale Mark

Columbia Records is confident that Gene Autry's recording of "Rudolph the Red Nosed Reindeer" will reach the 2,000,000 sales mark before the season is over. The holiday disk reached the phenomenal figure of 1,000,000 copies shipped from CRC's factories as of yesterday (Tuesday) and with two more weeks before Xmas, plus a continued sales into the early weeks of '50, which usually happens with a hot Xmas disk, 2,000,000 figures to be reached.

If that total is achieved, Autry's platter will be the first to have done so on its initial sale in many years, including both Xmas and pop material. Only a handful of recordings in the past 10 years or so have sold that high even with the continued sales all outstanding hits usually draw over a period of time. Vaughn Monroe's "Ballerina" is one of those that has spiraled into the 2,000,000 copy neighborhood after an original sale of around 1,500,000 copies.

Autry's "Reindeer" sold at 79c and at \$1.19 in a kiddie envelope, had sold a total of 58,000 copies by Nov. 3, including the first shipment to distributors. Thereafter it began a run the like of which Columbia execs claim they have never experienced. On different days, varying totals of 40,000, 60,000, 80,000 were shipped from CRC's factories, capped last week by a one-day shipment of 136,000 pressings.

### Downey's Latin Trek

Wally Downey readying for another of his periodic South American quickies by air to embrace Rio, Buenos Aires, Santiago, etc.

Downey represents several Latin American music publishing houses in the U. S.

## Everything 'Iffy' About RCA Going 33, But Mull Catalog—Just in Case

### Hollywood Cafe Hit On Stern Pay Claim

Hollywood, Dec. 13. Harold Stern, violinist and orchestra leader at the Mocambo here, has put in a claim for \$1,000 back pay against Alfonso De Lucia, operator of the Chanteclair, Sunset Strip eatery. Local 47 of the Musicians Union has promised to back Stern in his battle to collect the money.

When De Lucia recently opened the Chanteclair, Stern secured a release from the Beverly Hills hotel to go to work for him. Local 47 warned him that De Lucia had been blacklisted before, but Stern put up front-money salaries for sidemen and worked site four weeks. De Lucia paid the sidemen during that period but, Stern told Local 47, failed to pay him a stipulated \$400 weekly salary. Union at first refused to help Stern, who moved to the Mocambo. Two weeks later the Chanteclair folded.

Local 47 has now reconsidered the case and is talking of using Central Labor Council "unfair" list against De Lucia.

### Leeds' Circuitous Route In Parlaying 'Wedding Samba' Into Hit Tune

"Wedding Samba," new tune published by Leeds Music, took an unusually circuitous route to become what U. S. recording companies apparently believe will be a hit. Written a couple years ago by Abraham Elstein, Allan Small and Joseph Liebowitz, Leeds took the song at that time and couldn't do a thing with it despite the fact that Xavier Cugat performed it in two films—"Date With Judy" and "On An Island With You." and Emile Coleman's orchestra recorded it for DeLuxe and Chuy Reyes for Capitol Records.

Levy has a firm in England, operated by Peter Maurice. He sent the song, then known as "Wedding Rumba," overseas. Maurice changed the title to "Wedding Samba" and Edmundo Ros orchestra recorded it for British Decca. In short order the song was a sheet best-seller. Recently, British Decca shipped Ros' recording to the U. S. via its London label affiliate here.

Ros' recording met with enough success to induce Decca to cut the song three ways, with Ethel Smith, then Guy Lombardo, and on Monday (12) the Andrews Sisters and Carmen Miranda cut it on the Coast. Victor has an Irving Fields disk and may do it another way and Columbia, Capitol and other labels are setting it up.

RCA-Victor has no idea how much of its vast catalog of classical material would be transferrable from the 78 rpm speed to 33 rpm, in the event the company decides to go into the Microgroove Long-Playing disk, which seems likely since executives have been doing quite a bit of checking on complaints against rival LP disks. RCA's vast catalog of long-hair material goes back many years, and the constant evaluation of it for transfer to RCA's own 45 rpm platters also gives the company's artists and repertoire men and engineers answers applicable to the possible use of it for LP platters.

Of the amount of material already checked, engineers have found the largest percentage questionable for use on either 45 or 33 rpm. A lesser percentage is okay and a still lesser amount is completely unusable, unless the latter are marketed with explanations to the public that they were made before electrical recording came into vogue, etc. Under such circumstances the entire catalog would be usable at either speed.

RCA's method of checking on long classical compositions consists of taking samples. Due to mechanical variations from one disk to another, it has happened that four disks of a number covering six platters were okayed by engineers and two rejected.

RCA, however, still is emphatic in stating that it has not made any plans to go into 33. It is, meanwhile, pushing its 45 promotion to (Continued on page 48)

## ASCAP Boosts Finkelstein's Title

Herman Finkelstein, who had been called "resident counsel" of the American Society of Composers, Authors and Publishers, was given the title of "general attorney" for the organization by order of its board of directors. There's no particular significance in the change other than the new title is felt to carry greater prestige for Finkelstein in his dealings with television and radio executives with whom ASCAP constantly does business.

Finkelstein's new handle at first gave many the impression that shifts were occurring in ASCAP's legal involvements. That's not so, Schwartz & Frohlich, the Society's "general counsel," remains as is, and Robert P. Patterson, who was added to the organization's staff this year to handle consent decree discussions with the U. S. Department of Justice, is not disturbed.

## COL. RECORDS UPS McALLISTER, WILSON

Columbia Records slightly altered the duties and boosted the titles of two of its execs last week. Ken McAllister, formerly "manager of distribution and promotion," becomes "director of advertising and promotion" and Jeff Wilson, who was "manager of distribution and merchandising" takes over as "general sales manager." They're both under Paul Southard, v.p. in charge of merchandising.

McAllister, who joined CRC in 1941, was first manager of popular record promotion and after a stretch in the navy took over the job of coordinating the company Microgroove Long-Playing development. Wilson came to CRC in 1940 as midwestern district manager after six years as a salesman.

### Heigh-Ho, 'Mule Train'

Crowell, Tex., Dec. 13. Santa Claus has been listening to the juke boxes. When he rides into this west Texas town for the locally traditional opening of Xmas week he'll be ariding a mule train. Santa Claus will park his traditional sleigh and reindeer at the local airport. Then he'll ride to the celebration behind a haul of long-eared, made popular by the hit song.

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## MPCE TOP OFFICERS REELECTED TO POSTS

Most of the reigning heads of the Music Publishers Contact Employees union held onto their posts via elections conducted in New York Monday (12) evening. Bob Miller remains as president, Leo Diston taking over from Joe Santly as vicepres, Charles Lang, holding over as treasurer.

In addition, there's only one shift in the union's council, now consisting of Leo Diston, Harry Santly, Sammy Smith, Mickey Garlock, Ralph Smithman, Mack Clark. Garlock is the newie, a former member brought back.

MPCE meets with 15 major music publishers today (Wednesday) at a N. Y. hotel to discuss the payola situation. Union execs feel that by talking it over with the employers the two factions can work out a system to eliminate much of the paying that has been going on.

## Reach Agreement On LP Royalties

Columbia Records and several "standard" music publishers have come to an agreement after weeks of discussion over the payment of royalties for material used by the company's Microgroove LP releases. Problem was a unique one.

Gus Schirmer, Max Dreyfus and several other firms publish various items such as "Fergie and Bess (A Symphonic Picture)." This score consists of one long compilation of the tunes from that George Gershwin show. But it is copyrighted as one work. When Columbia issued it previously on regular 78 rpm disks, the music occupied six sides and Columbia paid a royalty of 2c per side. However, when the same work was issued on one LP disk, Columbia felt that it wasn't required to pay more than the legal amount for each side. Briefly, instead of 12c it figured to pay only 6c.

Dreyfus objected and after weeks of negotiation it was decided that for every similar composition—which could be confined to one LP disk, Columbia would pay one-half the royalty it would ordinarily forward for the same composition on 78 disks. In other words, if a number occupied six 78 sides and the royalty was 12c, the LP royalty will be 6c.

## Kenton Bars 'Oldies' On 90-Day Concert Swing: 40-Man Combo

Stan Kenton will not use a single one of his old compositions when he hits the road Feb. 9 from Los Angeles on a 90-day concert tour. Kenton's new combination will consist of 40 musicians, including a 16-man string section, and for it he is completing an entirely new library. Even if he did use some of his past hit instrumentals they would have to be rearranged anyhow, due to the wide difference in the sizes of past bands with the new one.

So far, Kenton has completed 78 contracts out of the 90 dates to be played, including a two-day stand at Carnegie Hall, New York, next April. He's promoting a majority of the bookings himself, hiring the auditoriums, etc. Capitol Records, for which Kenton swans, is in on the tour financially.

String will open in Seattle's Auditorium Feb. 9 and finish back in Los Angeles in mid-May.



# Lagging Xmas Sales on Disks Laid To Cautious Ordering By Dealers

Over-conservative attitude of retail dealers toward ordering Xmas material from factories is said by recording company execs to be the cause of lagging Xmas sales. It's pointed out that in the fall of 1947, dealers couldn't get enough of what they wanted, a circumstance which led them to overload the following year (48) when production was plentiful. They got stuck with a good deal of war then and none wanted to repeat that mistake this year, holding down orders to a minimum, figuring they could get the material when it was needed.

Companies assert that except in few instances, it is now too late for dealers who may face a sales rush between now and Xmas. If they haven't the material to sell on hand it won't be forthcoming, that ordering from factories now will not get them the disks in time for holiday sales.

That's one angle. It doesn't explain why record buyers haven't before this prompted dealers into ordering holiday disks even at the rate of last year. It's felt that the tremendous amount of new material placed on the market this year by all companies has a lot to do with the situation since it sets up a rather confusing picture. Not even the established holiday tune, the annual seller, is doing as well as last year, including Irving Berlin's "White Xmas," at least on records.

Only one new tune, "Rudolph the Red Nosed Reindeer" has broken through on a big scale. Last year's huge hit, "All I Want for Xmas is My Two Front Teeth" is not doing near as well, although it did get onto RCA-Victor's own best-seller list this week.

## Tops of the Tops

- Retail Disk Best Seller "Mule Train"
- Retail Sheet Music Seller "A Dreamer's Holiday"
- "Most Requested" Disk "Mule Train"
- Seller on Coin Machines "Mule Train"
- Best British Seller "You're Breaking My Heart"

# Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers	Total Covers
Eddy Duchin*	Waldorf (400, \$2)	10	2,100	21,300
Guy Lombardo	Roosevelt (400, \$1.50-\$2)	11	2,425	27,200
Sammy Kaye	Statler (450, \$1.50-\$2)	2	1,800	3,750
Don McGrane*	New Yorker (400, \$1-\$1.50)	11	1,025	12,500

\* New Yorker has "Salute to Cole Porter" show. Waldorf, Peter Lind Hayes-Mary Healy.

## Chicago

- Bill Bennett (Swiss Chalet, Bismarck, 250, \$2 min-\$1 cover). Last night opened Wed. 7). Neat 1,900 tabs.
- Wayne King (Marine Room, Edgewater, 700, \$1.20 cover). Up a bit to 1,400 covers.
- Dick LaSalle (Mayfair Room, Blackstone, 350, \$3.50 min-\$1 cover). Ethel Smith in Friday 8) view Kay Thompson. Combination, fat 4,000 tabs.
- Frankie Masters (Boulevard Room, Stevens, 720, \$3.50 min-\$1 cover). He show dropped to 3,825 covers.
- Jack Nye (Empire Room, Palmer House, 500, \$2.50 min-\$1 cover). Ridgegarde keeping room packed at 4,325 tabs.
- Bill Snyder (College Inn, Sherman, 500, \$3.50 min). "College Inn Story" off at 2,900 covers.

## Los Angeles

- Eddie Fitzgerald (Ambassador, 900, \$1.50). With Carl Brisson sixth week, 2,400 covers.
- Henry King (Biltmore, 900, \$1.50). Thirteenth week, 2,000 covers.
- Eddie Oliver (Beverly Hills, 300, \$4 min). Some 700 covers.

## Location Jobs, Not in Hotels

(Chicago)

- Tommy Carlin (Trianon, \$1-\$1.15 adm). Pre-Xmas full hits with 8,400 admissions.
- Cee Davidson (Coca Parer, 500, \$3.50 min-\$1 cover). Dean Martin and Jerry Lewis, 3,700 covers.
- Teddy Phillips (Aragon, \$1-\$1.15 adm). Down to finish 7,000 admissions.
- Freddie Nagel (Blackhawk, 500, \$2.50 min-\$0.50 cover). Show here despite out-of-towners' mercy, at 1,700 covers.

(Los Angeles)

- Harry Owens-Leighton Noble (Aragon, Santa Monica). Fourteenth weekend for Owens; fourth week for Noble. Lowering 5,000 admissions.
- Harry James (Palladium B., Hollywood). Third week, 8,100 admissions.

# Lou Levy's 86½G Suit On Andrews Sis Bookings

Hollywood, Dec. 13.

Lou Levy, manager of the Andrews Sisters and head of Leeds Music, began suit here against Century Artists, to recover \$86,500 paid to the agency in commissions on the trio's radio bookings. Levy also wants an accounting of the agency's financial affairs since he owns a part of the company's stock and has never been paid a cent. His holdings are roughly one-half of the 50% owned by Marty Melcher. Dick Dorso is the other half owner.

Suit alleges that Levy advanced money to set up Century and was to have received \$150 weekly. Levy also claims that he did virtually all of the work involved in securing radio programs for the trio (the only booking rights Century has). That includes the group's former Nash-Kelvinator job and the current Campbell Soup commercial. Levy asserts that the agency drew \$39,000 from the N-K show and \$29,350 from the Campbell program, which Century was not entitled to.

# Push Timbales' Via Coin Machines to Aid Injured Composer, Allen

Washington, Dec. 13

An S.O.S. has gone out to D. C. coin machine operators from one of their number to help Barclay Allen, injured in an auto crash months ago, by purchasing a recording from which he'll draw royalties. Hirsch de la Vez, president of the D. C. Music Guild, an association of disk machine operators, has asked all members of the organization to pitch in and feature the disk on their machines, plus asking local disk jockeys to push it on the air.

Allen, who suffered a spine injury in an auto crash that has paralyzed him almost completely, wrote the song "Veez is plugging." It's titled "Timbales" and RCA-Victor just released Freddy Martin's recording of it, made when Allen was a pianist with that band. Allen later left Martin and organized his own orchestra, which recorded for Capitol. Martin will turn over all royalties to Allen.

# MERCURY'S BLENDING OF BOP AND SYMPH

Mercury Records ran a rare recording date last week, using bop saxist Charlie Parker—one of the outstanding exponents of the style, in combination with a group of eight of the outstanding symphony musicians out of orchestras in various parts of the country. Pop musicians Buddy Rich, drums, Ray Brown, bass, and Stan Freeman, piano, put down the rhythm. Mercury execs hold that the session was not a publicity stunt, that it was designed to prove a musical point. Group made six sides to be released as an album under the title "Parker With Strings."

Longhair musicians involved were, Frank Miller, first cellist NBC Symphony; Bronislaw Gimpel, concert violinist; Max Hollander, concertmaster of NBC Symp.; Milton Lomask, former concertmaster of Pittsburgh Symp.; Frank Brier, violinist; Myer Rosen, harpist formerly with Minneapolis Symp. Mercury's recording director, Mitch Miller, handled oboe and English horn (he's one of standouts men on former). Jimmy Carroll conducted the date.

# Lawrence's 'Progressive' Music Gets Philly Ride

Philadelphia, Dec. 13

Elliot Lawrence's "progressive music" show, transcribed and broadcast on WNEW, New York, Friday evenings at 9 p.m., will spread out to include WCAU here, starting Jan. 14. Local outlet will use the same disks aired on WNEW.

Broadcasts consist of a solo analytical discussion of so-called "progressive music," accompanied by demonstration recordings by various artists. Lawrence is a former musical director of WCAU and his family's home is still in Philly's suburbs.

# Squawks from Pubs Cue MDS Revision on Best-Seller Listings

## Weinstein's N.Y. Setup

Harry Weinstein, former manager of Abe Lyman, but in recent years a music man, will establish a personal management office in New York. He has taken offices in the Times Square area. Talent Weinstein will handle has not been disclosed.

## New Disability Law For N. Y. State Poses Bandleader Problem

New York State Disability law, which goes into effect Jan. 1, will pose a problem for bandleaders that is still unanswered. Law demands that every employer of four or more people, a category into which the majority of maestros fall, will deduct one-tenth of 1% of the first \$60 in salary, and match it himself to set up a fund that will cover employee disability of any kind, incurred in or outside his job.

Discussion as to the effect on bandleaders is again due, to the fact that the U. S. Supreme Court several years ago ruled that bandleaders were the employers of their men, therefore responsible for Social Security, Unemployment taxes, etc. New York State's tax men have continued to regard the buyer of a band as its employer, based on a ruling in another case by the State courts. This conflict has caused a general mixup in bandleader books and the new law will serve to heighten it in a way, and make accounting jobs tougher.

Loud and consistent squawks of various music publishers who have Xmas songs selling in top brackets, caused Music Dealer's Service, New York jobber and the largest in the country, to revise its methods of reporting best-seller listings. MDS had been separating holiday tunes from current pop material, compiling two lists. This meant that ratings reported to trade sheets for compilation with listings from all over the country, gave a false impression. Chicago, Los Angeles, Kansas City and other jobbers do not separate the two types of tunes.

MDS solved the problem by inserting the seasonal tunes into its list, but giving preference to the pop melody. For example, it points out Shapiro-Bernstein's "Dreamer's Holiday" as No. 1 this week, with "Rudolph the Red-Nosed Reindeer" as No. 1A, "Here Comes Santa Claus" as No. 1B and "White Xmas" as No. 1C. Actually, "Rudolph" is said to be outselling "Dreamer's," but since the latter is a pop and the listing is made out only to indicate the comparable sales of so-called "pops," it gets the top spot. The others will drop off the best-seller rating as soon as Xmas goes by, or soon after, and MDS figures it isn't fair to list the seasonal items above the pops since total sales do not usually surpass the pops, though they may outsell them for a short period.

VARIETY uses the MDS listing in the new manner this week, but in each case where a pop and Xmas tune are bracketed on one level, each tune draws the same number of points. For example, "Dreamer's," "Rudolph," "Santa Claus" and "White Xmas" all get 10 points, and so on down the line.

# Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Prattman, Director.

Survey Week of December 2-8, 1949

A Dream Is Wish Your Heart Makes—"Cinderella"	Disney
A Dreamer's Holiday	Shapiro-B
A Thousand Violins—"The Great Lover"	Paramount
Ain't She Sweet	Advanced
Bibbidi Babbidi Boo—"Cinderella"	Disney
Bye Bye Baby—"Gentlemen Prefer Blondes"	Robbins
Crocodile Tears	Johnstone-M
Dear Hearts and Gentle People	Morris
Don't Cry, Joe	Harms
Easy	Encore
Happy Times—"The Inspector General"	Harms
Hop Scotch Polka	Cromwell
Hush Little Darlin'	Michael
I Can Dream Can't I	Chappell
I Never See Maggie Alone	Bourne
I've Got Lovely Bunch of Coconuts	Cornell
Jealous Heart	Acuff & Rose
Last Mile Home	Leeds
Merry Christmas Polka	Alamo
Mule Train—"Singing Guns"	Disney
Old Master Painter	Robbins
River Seine	Remick
Room Full of Roses	Hill & Range
Rudolph the Red-Nosed Reindeer	St. Nicholas
She Wore Yellow Ribbon—"Wore Yellow Ribbon"	Regent
Slipping Around	Peer
Stay Well—"Lost in the Stars"	Chappell
That Lucky Old Sun	Robbins
You Told a Lie	Bourne
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Mellin

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Prattman, Director.

Be the Good Lord Willing	Blossom
Charlie My Boy	Bourne
Daddy's Little Girl	Beacon
Ebony	Laurel
Enjoy Yourself	Morris
Farewell Amanda	Chappell
Festival of Roses	Witmark
I Want To Wish You a Merry Christmas	Republic
If I Ever Love Again	Paxton
I'm in Love	United
In Santiago By the Sea	Life Music
Johnny Rag	Miller
Just For Fun—"My Friend Irma"	Paramount
Let's Harmonize	Santly-Joy
Merry Christmas Waltz	Advanced
My Street	Campbell
Someday You'll Want Me to Want You	Duchess
Sourvenir	Beacon
Sweetest Words I Know	Life Music
Toot Toot Tootsie Goodbye—"Jolson Sings Again"	Feist
Way Back Home	BVC
You're Always There	BVC

1 Filmusical. \* Legit musical.

## STEPT, BUD GREEN IN SPECIAL BARRON DEAL

Sammy Stept and Bud Green, writers of the song, "I'll Always Be in Love with You," are drawing a percentage of the earnings of Blue Barron's recording of the song. "Mr. Disk Jockey," on an unique arrangement. "Jockey," a ballad of the type of "Music, Maestro, Please," was cut by Barron with the "Love You" song interpolated for eight bars, and because of the unusual length of the use Stept and Green were cut in for a portion of the disk's possible revenue. Willard Robeson and George Snowhill wrote the tune.

## Jimmy Dorsey Due For Statler, N. Y., Repeat

Jimmy Dorsey's orchestra goes back into the Statler hotel, New York, Feb. 8 for four weeks with two-week option. Combination follows Frankie Carle, who opens Dec. 28.

It will be Dorsey's second shot at the Statler's Cafe Rouge within six months. He worked the spot this fall.

Wichita Falls Symphony Orchestra under Frederic Balazs will be guest-conducted in a Feb. 27 concert, by Aaron Copland. Orchestra will play his own work, "A Lincoln Portrait."

## Vogel Asks \$100,000 In 'Ribbon' Infringing

A \$100,000 suit was filed against Argosy Pictures and RKO in N. Y. Federal court last week by Jerry Vogel Music Co. Complaint charges that the title and song of the film, "She Wore a Yellow Ribbon," produced and distributed, respectively, by Argosy and RKO, was an infringement on the tune, "Round Her Neck She Wears a Yellow Ribbon" (for her lover who is far far away). In addition, suit asks for an accounting of profits derived from the alleged infringement.

Vogel also filed suit recently against Regent Records for unlawful use of the number.

## Negotiations Open To Set Vidfilm Music Fee

Negotiations have already begun between radio's Robert Myers, NBC veepee and attorney, and Harry Fox, music publishers agent and trustee, to establish a fee for the use of music on filmed television shows. This doesn't mean film shorts made for television, but programs made up in metropolitan centers on film for use by hinterland television.

Pubs feel that music used on such shows will, in effect, be recorded or transcribed music, though part of the film, and radio people apparently agree that it should be paid as such. No terms, if they were discussed between Myers and Fox, have been disclosed.

## RCA TO RESUME DISK PRESSING ON COAST

Hollywood, Dec. 13. RCA-Victor pressing plant here, inactive on its own disks since early autumn, resumes this week. Company is talking new deal with pressmen's union to get idea of required scales and should be underway before week's end.

RCA wants to get product to western outlets faster. During recent months Capitol and Decca, steadily pressing here, have been able to beat RCA because RCA has had to ship from Indianapolis.

Although no RCA pressing has been done here for some time, plant has been doing job-lot work for Mercury, Horace Heidt and even Capitol, which leased facilities when its own local plant was overburdened.

## On the Upbeat

### New York

Birdland nitery, which folded the day it was to open a couple months back, preems tomorrow night (Thursday) with "The American Jazz Festival." Joe Glaser, Associated Booking head, in Chicago for week on his . . . Penny Glard (Piper), former name band singer now on Dumont television N. Y., back to Coast Dec. 21 for short vacation . . . Jerry Wayne into Hippodrome theatre, Baltimore, Dec. 29 . . . Virginia Moxie replaced June Hutton with Fred Pipers . . . Mitch Miller, Mercury recording head, on Coast recording Frankie Laine, Vic Damone . . . Guadalajara Trio, 11 years at Palm Springs Doll House, recording for Capitol . . . Don Bestor, seven men and girl, open at Cairo hotel, Washington, D. C. Dec. 29 . . . Gala Music distributed jars of honey to disk jocks to promote "Honey, Why Can't You Be Sweet To Me" . . . Elliott Lawrence chairmanning Dance Band Division of March of Dimes campaign . . . Guy Lombardo to keep his East Point House, Freeport, L. I., restaurant, open all winter . . . Ira Brant orchestra marks first anni at Tavern on Green . . . Art Weems, GAG veepee, to Chicago last night (Tuesday), riding part way with president Thomas G. Rockwell, headed for Coast home and office until March.

### Chicago

Al Morgan cut six new sides for London Records here last week . . . Sammy Kaye set at Harding theatre, a B&K northside house, week of Dec. 30 . . . Hildegard auctioned her own lace handkerchief for \$125 for the Salvation Army Christmas Fund . . . Will Back moved from General Artists Corp. to McConkey Agency, band into the Claridge hotel, Memphis, Dec. 30 . . . Three Suns into Chicago theatre Dec. 23 for Christmas show . . . Disk jockeys Lina Burton, Marty Hogan, John McCormick with Mel Torme, Ella Fitzgerald, Two-Ton Baker and Harmonicists, will do a week at Marboro theatre, Dec. 23, moving to Uptown theatre, Dec. 30 . . . Nov-elites and Mid-States Four signed by London Label and will cut sides next week . . . Songwriters Ben Benjamin and George Weiss making rounds of disk jockeys . . . Bob Strong opened Dec. 16 for two weeks at Claridge Hotel, Memphis . . . Dick Jurgens back into the Aragon Dec. 25 until end of February . . . Sherman Hayes continues at O Henry ballroom until Jan. 3 . . . Teddy Phillips set for Casa Loma ballroom, St. Louis, Dec. 30 to Jan. 12 . . . David LeWinter into fifth year at Pump Room, Ambassador-East Hotel.

### Hollywood

Frank DeVol sliced three sides for Capitol Transcriptions last week . . . Freddy Martin's opening at the Palladium Dec. 27 will be televised, first time a band opening has been shot for video . . . Duell Armat has been signed for two weeks at the Mocambo Dec. 26 . . . RKO has assigned Ray Webb to cliff "Blind Spot" . . . Doris Day goes east after winding up in "Storm Center" at Warners. She's skidded disk jockey visits to plug her Columbia platters . . . Victor Young is scoring "United States Mail" at Paramount . . . Saul Bourne in town from Gotham for confabs with Mike Gould, coast head of Bourne Music Co.

Decca has set Dick Haymes for a string of capsule operetta albums, first a tribute to George M. Cohan. . . Connie Haines waxed a trio of tunes for Coral last week, with

Sonny Burke backstopping Frank DeVol tees on in Dallas next July on a cross-country vaude-concert tour next summer . . . Al Gayle's eight-piece orch booked for an indefinite stand at Seattle's Olympic hotel starting Dec. 31.

### Pittsburgh

Pete Rubino and his Crackpots open two-week engagement at Seventh Avenue hotel's Triangle Room Monday (19) . . . Jack Pina doing string of one-nighters in this territory before heading back for the Coast and stands at Claremont hotel, Oakland, Cal., and Ambassador in Los Angeles. He closed at Bill Green's Thursday (8) and was succeeded by Jack Walton . . . Joe Sudy, whose hand's option has been picked up again at Terrace Room of William Penn hotel, is playing there now for first time since he was the singing violinist with Henry King outfit more than dozen years ago . . . Jon Walton, ex-Benny Goodman and Artie Shaw saxman, who headed Deuces Wild at Carnival Lounge for two years, now has his own trio at Village Barn in East Liberty . . . Ink Spots play Stanley theatre for a week beginning Dec. 23 . . . Walter Gable, in addition to leading the band at Ankara, is also m.c.'ing there now.

### Laine Mops Up

Pasadena, Dec. 13. Frankie Laine's end of the Gene Norman concert in Civic Aud here Thursday (8) was roughly \$3,000. He had been guaranteed \$2,000, plus 50% of the net.

Concert grossed \$7,840, with a net of \$5,000. Carl Fisher backed Laine. Walter Gross' piano was the only other solo.

### \$2,700 in San Diego

Hollywood, Dec. 13. Frankie Laine took \$2,700 Saturday (10) night as his end of Pacific Square Ballroom, San Diego, one-nighter. Singer drew 6,000 customers at \$1.75 apiece.

Laine's deal was \$2,500 guarantee against 60%. He paid Jimmy Zito orch \$500 to backstop him.

### The American Love Song

**I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY**

Music by . . . **JIMMY McHUGH**  
MILLS MUSIC

THE EVER POPULAR STANDARD

**DEED I DO**

LAUREL MUSIC CORP.  
1619 Broadway, N. Y. 19

# THE BIG RECORD OF THE OLD MASTER PAINTER

IS BY



**Phil Harris**

RCA VICTOR 20 3808

RCA VICTOR 37 3174

**RCA VICTOR Records**

# Out now! Disney's new "Cinderella" hits —by RCA Victor top names!



## PERRY COMO

The film's big song! All America will hum it!  
**A DREAM IS A WISH YOUR HEART MAKES**

Backed by a Cinderella "language" hit—  
the "Mairzy-Doots" of 1950!

**BIBBIDI-BOBBIDI-BOO** (The Magic Song)  
RCA VICTOR 20-3487 (47-3113")

## VAUGHN MONROE

Waltz-time love song of Cinderella and the Prince!

## SO THIS IS LOVE

RCA VICTOR 20-3486 (47-3112")



Cinderella's original film voice signs with  
RCA Victor BLUEBIRD Records!

## ILENE WOODS

2 great Cinderella sides...  
BLUEBIRD-priced for quick turnover!

**BIBBIDI-BOBBIDI-BOO** (The Magic Song)  
and **SO THIS IS LOVE** BLUEBIRD 20-0019 (34-0014")

Coming soon! **THE FONTANE SISTERS**  
**THE CINDERELLA WORK SONG**

The stars who make the hits are on...

# RCA Victor Records

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

### THIS WEEK'S RELEASE

(Both 78 rpm and 45 rpm.  
Numbers marked \* are 45 rpm.)

#### POPULAR

Copper Canyon	LISA KIRK
Confidentially	20-3410 (47-3116")
Wedding Samba	
Theme from The Third Man	IRVING FIELDS
	20-3411 (47-3117")
Malissa	WAYNE KING
Come Dance With Me	20-3412 (47-3118")

#### COUNTRY AND WESTERN

Mommy May I Take My Doll To Heaven	BOY ROGERS
Little Hula Honey	21-0148 (48-0153")
The Day Of Wrath	
I've Got A Home Up In Glory	THE CARTER SISTERS AND MOTHER MAYBELLE
	21-0149 (48-0153")

#### BLUES

I'll Find My Way	
That's Her Own Business	TAMPA RED
	22-0037 (30-0041")

DEALERS! Are you lining up these extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Co-op mats, and national advertising add up to easy sales.

Sleeper of the year  
zooms up!

**THE 3 SUNS**  
**CLOSE YOUR EYES**  
**AND DREAM**

20-3593 (47-3079")

Blues hit booms ahead!

**TAMPA RED**  
**WHEN THINGS GO WRONG**

Just out! 22-0035 (30-0019")

**I'LL FIND MY WAY**

22-0037 (30-0041")

### THE CERTAIN SEVEN

(Best-sellers that no dealer can afford to be without)

A DEANER'S HOLIDAY	20-3543 (47-3034)
Perry Como	
I'VE GOT A LOVELY BUNCH OF COCONUTS	20-3544 (47-3037)
Franky Marvin	
THERE'S NO TOMORROW	20-3545 (47-3039)
Tony Martin	
MULE TRAIN	20-3546 (47-3100)
Vaughn Monroe	
THAT LUCKY OLD SUM	20-3537 (47-3018)
Perry Como	
CHRISTMAS	20-3538 (47-3019)
Willie Nelson	
CLARENCE LUNE	21-0051 (48-0170)
June Hurler	

The "45" market is booming  
—with the world's fastest,  
lowest-priced automatic changer!

Over 50,000 of these changers moving every month...  
over 50,000 new record-sales opportunities every month!  
Cash in! Keep a FULL stock of RCA Victor "45's"!



only  
**\$12.95**

Plays thru any set!

DECCA

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presenting

ETHEL  
SMITHThe World's  
Most Popular  
OrganistIN HER EXCITING  
NEW HOLIDAY  
ALBUM!CHRISTMAS  
MUSIC

Played by

ETHEL  
SMITH

of the Organ

Selections include:  
Silent Night  
Adoro Fideles

Hark! The Herald Angels Sing

O, Little Town of Bethlehem

It Came Upon the Midnight  
Clear

O Holy Night

White Christmas

Jingle Bells

Available in Both

78 RPM and Long Play

DECCA ALBUM A-726

4 10-in. 78 RPM Records

Price, \$3.75 (plus tax)

DL 5034

10-in. Long Play Microgroove  
Unbreakable Record

Price, \$2.85 (incl. Fed. Tax)

DECCA  
RECORDS

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best  
sellers, based on reports ob-  
tained from leading stores in  
12 cities and showing com-  
parative sales rating for this  
and last week.Week Ending  
Dec. 10National  
RatingThis Last  
wk. wk.

Artist, Label, Title

		FRANKIE LAINE (Mercury)														
1	1	"Mule Train"	1	2	1	5	..	1	2	1	2	2	1	3	100	
		ANDREWS SIS-G. JENKINS (D)														
2	2	"I Can Dream, Can't I"	2	4	3	4	2	2	..	4	1	4	3	6	86	
		M. WHITING-J. WAKELY (Cap)														
3	4	"Slippin' Around"	4	3	..	..	..	3	3	5	..	1	6	7	56	
		GENE AUTRY (Columbia)														
4		"Rudolph, Red Noed Reindeer"	..	1	..	1	3	..	1	..	..	..	..	..	39	
		GORDON JENKINS (Decca)														
5	3	"Don't Cry, Joe"	8	5	..	..	..	6	4	3	..	..	4	10	37	
		PERRY COMO (Victor)														
6	7	"Dreamer's Holiday"	5	7	..	..	..	9	6	7	..	6	..	1	36	
		TONY MARTIN (Victor)														
7		"There's No Tomorrow"	..	..	..	10	1	..	..	3	..	8	2	31		
		FRANKIE LAINE (Mercury)														
8	5	"That Lucky Old Sun"	3	..	..	..	..	7	..	2	..	..	..	9	25	
		FREDDIE MARTIN (Victor)														
9	6	"A Lovely Bunch of Coccinuts"	10	6	6	6	..	..	..	..	..	9	8	21		
		FRAN WARREN (Victor)														
10	9	"Easy"	6	..	5	..	..	8	..	..	..	..	..	3	20	
		ART MOONEY (M-G-M)														
11	..	"Hop Scotch Polka"	..	..	..	..	..	5	7	..	..	5	..	16		
		VIC DAMONE (Mercury)														
12	7	"You're Breaking My Heart"	..	16	2	..	..	..	..	6	..	..	..	..	15	
		AL MORGAN (London)														
13	10	"Jealous Heart"	..	..	..	..	..	..	5	..	..	3	..	..	14	
		JACK TETER (London)														
14	15	"Johnson Rag"	..	..	..	..	..	5	8	..	..	7	..	..	13	
		YOGI YORGESON (Capitol)														
15	17	"I Just Go Nuts at Xmas"	..	8	..	..	..	..	..	..	..	2	..	..	12	
		DORIS DAY (Columbia)														
16	11	"Canadian Capers"	9	..	4	..	..	..	..	10	..	..	..	..	10	
		LOUIS ARMSTRONG (Decca)														
17A	13	"Blueberry Hill"	..	..	..	2	..	..	..	..	..	..	..	..	9	
		DINAH SHORE (Columbia)														
17B		"Dear Hearts and Gentle People"	..	..	..	9	..	..	..	..	..	..	..	4	9	
		INK SPOTS (Decca)														
18A	16	"Echoes"	..	..	..	3	..	..	..	..	..	..	..	..	8	
		J. STAFFORD-G. MacRAE (Cap)														
18B		"Whispering Hope"	..	..	..	..	..	4	..	..	..	..	10	..	8	
		MEL BLANC (Capitol)														
19A		"A Lovely Bunch of Coccinuts"	..	..	..	..	..	4	..	..	..	..	..	..	7	
		BING CROSBY (Decca)														
19B		"Dear Hearts and Gentle People"	..	..	..	..	..	10	..	..	..	9	7	..	7	
		OWEN BRADLEY (Coral)														
19C	16	"Blues, Stay Away From Me"	..	..	..	..	..	..	..	..	..	4	..	..	7	
		BLUE BARRON (M-G-M)														
20		"Send Ten Pretty Flowers"	..	..	..	..	..	..	..	..	..	5	..	..	6	
		YOGI YORGESON (Capitol)														
21	8	"Vingle Bells"	7	..	..	..	..	..	..	..	..	..	..	..	4	

FIVE TOP  
ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	MERRY CHRISTMAS Bing Crosby Decca	I CAN HEAR IT NOW Edward G. Murrell Columbia	KISS ME, KATE Broadway Cast Columbia	JOULSON SINGS AGAIN Al Jolson Decca

Disk Best Sellers by Companies  
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	5	147	Columbia	3	57
Mercury	3	138	London	2	27
Victor	4	108	M-G-M	2	23
Capitol	5	87	Coral	1	7

Butler, Original Disker  
Of 'Train,' Set by Decca

Decca Records has signed western singer Buzz Butler. He was the first singer to record "Mule Train" cutting the tune over two years ago in Hollywood just before the record ban came into effect. And it was Butler's waxing that brought on the Frankie Laine (Mercury) hit disk.

Original platter was made for a Coast indie, which Decca purchased and released prior to Bing Crosby's recording.

## Teagarden's Pneumonia

Jack Teagarden is in Prospect Heights hospital, New York, with pneumonia. His condition over the weekend was not serious.

Teagarden is now trombonist with Louis Armstrong's small jazz combination. Armstrong's group is vacationing in N. Y., except for occasional one-night party dates, until it opens at the Blue Mirror, Washington, D. C., next week (22).

## RCA-33-45

Continued from page 43

the limit. And the company's execs assert that the growing acceptance of 45 is surprising even themselves. They have found instances in which pop albums released on both speeds (78 and 45) were selling better on 45. For example, the recent Three Suns album. Some 40,000 sets have been sold, 22,000 in the 45 field and 18,000 in the 78.

Victor's president, Frank Folsom, last week wrote Walter Winchell, mildly objecting to WW's recent reference to a Newsweek article, which stated that an RCA spokesman had "hesitantly" admitted the company was going into 33 rpm. Winchell printed this as confirmation of a previous item he had written. Folsom, however, objected to the implication in both of the columnist's remarks, which indicated RCA would drop its 45 development and substitute the LP system. Regardless of whether Victor goes 33, the 45 will stay, he emphasized.

Indpls. Symp to Pream  
Carmichael's Longhair Air

Hollywood, Dec. 13. "Brown County Autumn," tone poem by Hoagy Carmichael, will have its first performance Dec. 17-18 at the Murd theatre, Indianapolis. Fabien Sevitzky and the Indianapolis Symphony will play the piece.

Carmichael planes east for the concert. Work is based on the paintings of the Indiana county by the late John Steeple.

## Galkin Sells Out

Joe Galkin, manager of Art Mooney and Tommy Tucker, is selling out his half interest in the Melody Lounge, Long Island saloon he has been operating for the past couple years. Spot is being transferred to three bartenders for a price approximately \$50,000, which includes the interest held by Galkin's partner. Deal will be consummated this week.

Johnny Dugan, head of Music Corp. of America's hand division, originally was a one-third owner with Galkin and another party.

'PIONEERS OF MUSIC'  
TO GET K.C. KICKOFF

Kansas City, Dec. 13. "NBC kicks off its 'Pioneers of Music' series Jan. 7 with the Kansas City Philharmonic Orchestra inaugurating for the second successive season. The hourlong program will originate over WDAF, NBC affiliate here. The K.C. orch began the series last year on Feb. 3.

Kansas City Philharmonic is one of 18 major symphony orchs and two smaller orchs which will make up the NBC series. The Wichita, Kans., Symphony will be one of the two smaller orchs heard on the weekly series. The Wichita orch plays the March 25 date.

In the 1949 series, NBC prescribed the numbers to be played, but is making a departure this year to leave program selections up to leaders. This puts the initial program in the hands of Hans Schwieger, K. C. Philharmonic conductor, the only requirements being that it meets the qualifications for musical pioneering.

The series also will go out over the Canadian network, and later will be relayed outside continental North America on the Voice of America.

Decca Reissues Tracy's  
'Marta' as Martin Rival

Decca Records is bringing out Arthur Tracy's original recording of "Marta," his theme song, due to RCA-Victor's recent issue of a Tony Martin cutting of the standard. The "Street Singer" platter, made years ago, is a rush item by Decca to catch up with Martin's cutting before it gets too far in front.

E. B. Marks publishes the song.

## Kay Swift's Songs

Hollywood, Dec. 13

Kay Swift, who wrote the book from which RKO's "Come Share My Love" was taken, has also written a couple of songs for Irene Dunne to sing in the film.

Tunes are, "Once You Find Your Guy" ballad, and "The Man With the Big Felt Hat," western ditties.

## QUITS PIED PIPERS

Hollywood, Dec. 13

June Hutton has left the Pied Pipers. She's also quit her former agent, Bufiles Dargom, to sign with Carlos Castel, who promptly lined her up a deal soloing for Decca.

Miss Hutton first joined the Pied Pipers in 1945 after Jo Stafford left the combo. Pipers platter for RCA-Victor.



FRANKIE LAINE

"MULE TRAIN"

and

"Lucky Old Sun"

ON MERCURY RECORDS

MUSIC  
BOURNE  
TO LIVECHARLEY  
MY BOY  
JIMMY DORSEY  
Columbia #38449

BOURNE (In)

# WALT DISNEY'S CINDERELLA



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MACK DAVID — AL HOFFMAN — JERRY LIVINGSTON

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## New York, N. Y.

# Pitt Cafes Up Talent Budgets to Offset Pre-Xmas Slump, Lower New Yrs. Tabs

Pittsburgh, Dec. 13. — Instead of cutting back as a result of sharp drop in business, vaudeville here are going to the other extreme in an effort to weather the pre-holiday slump. Bill Green's, ordinarily a dance place which has from time to time played single acts, has put in a complete floor show this week and Carnival Lounge, where there's only been music in the past to escape the taxes, has gone in for acts too, as well as dancing.

Elsewhere, too, emphasis seems to be on an extra push in all directions. Bigger cafes are making a stronger play than usual, with added space in the newspapers, soliciting annual pre-Xmas parties of industrial outfits. In past, this has usually been a pretty comfortable source of revenue and spots have cut down on acts, figuring they'd get the biz anyway. It's different this year, however. Clubs are giving organizations more than ever before for their dough, hoping in this way to attract new regular customers among the celebrants.

Another step in this direction is the announcements from clubs that New Year's Eve prices will be somewhat lower than in past, despite the fact that it comes on a Saturday night when bar sales must end at midnight. However, tables can stack up before that hour and there's a feeling that nothing will be said officially if the music and entertainment extend considerably after that.

**Florentine Gardens, L. A., To Reopen Under New Mgt.**  
Hollywood, Dec. 13. — Florentine Gardens, which has been shuttered for past few weeks, will reopen Dec. 15 under management of Franklyn D'Amore, old time vaude acrobat. D'Amore operates another Hollywood restaurant.

Among acts booked in for the first four weeks are the Sonny's, Gus Van and Red Ingle's combo.

**Why Do Big Acts Take Time Out to Say Thanx?**  
Oakland, Cal.  
Editor, VARIETY:  
A little note just came from Sophie Tucker saying thanks for a little air shot I gave her and a column plug in the Tribune.

Why is it only the big acts ever take the trouble to observe the ancient and quaint convention of thanking puff-men and columnists for plugs rendered?

I've heard tell that in the old days an act would often risk the six-bits or so a pint used to cost as a memo of gratitude for a favorable press. The Johnny-comely-type acts seem to figure their brand of hooding, mooing or what-ever-it-is, is money in the bank type material for the poor guy at the local saloon editor's desk. They read a rave about their act and say to each other—"This guy's been around." He knows material when he hears it.

It's a good thing for a lot of them that the nitery's ad bill is paid up and space coming up. Because when you knock your type-writer screw-loose dreaming up drip about a lot of acts—and then get that ever-lovin' "you should see what the Bent Lamp-Poster gave us three years ago in South Bend," next time you chance into their current bistro.

I guess maybe the ad departments of the sheets about the country have made publicity-panderers by the beer-bucketful. Maybe the acts don't believe the stuff you say about them in the first place.

In fact, one sent a note: "Ah, you only said it because you meant it" (So happened the guy—a good act but no friend of mine—was headlining in a pal's plusherie.)  
Don Steele.  
Oakland (Cal.) Tribune.

## N. O. Court Nixes Switch From Ofay to Negro Nitery

New Orleans, Dec. 13. — Judge Frank J. Stich on Friday (13) in Civil district court issued an injunction prohibiting Al Green from opening and operating a Negro night club in the downtown business area.

Green testified that when he leased the property from Max Tobias eight months ago he intended to and did operate it as a night club for whites until a few days ago. He said he believed that under the lease he could use the property for anything he desired.

Since the property originally was leased for white patrons, and since its use as a night club for Negroes would cause depreciation of the property value, Tobias was entitled to an injunction, Judge Stich held.

## Nitery Units Click In L. Q., Boston

Boston, Dec. 13. — Following the successful experiment with production units, the Latin Quarter, Boston, is starting on its second Max Liebman package tomorrow (Thurs.). New show, "All Dressed Up" will have a non-name cast including Kay Coulter, Harrison Muller, Sylvia Miles, Penny Malone and Susan Willis. Liebman, Lucille Kallen and Mel Tulken wrote the sketches, lyrics and music.

Other cafes are interested in following the example of Ed Meister, Boston L.Q. operator. For example Copa City, Miami Beach, seriously considered using this revue but had made previous commitment to producer Donn Arden for a line.

Second unit, however, has been designed with an eye toward its use in theatres, and it's likely that bookings in vaude will be obtained on an experimental basis. There's also the possibility that the show will go into the Palmer House, Chicago, following its Hub run.

## NEW YORKER SWITCHING TO NAME BANDS, ACTS

The Hotel New Yorker, N. Y., is switching to a name band and act package for its next show, starting Jan. 12. Package booked by General Artists Corp. will comprise Johnny Long's band, Patti Page, Roger Ray and Hector and Byrd. Show succeeds "Salute to George Gershwin" which the hotel didn't regard as too successful because of its inability to draw late business.

The GAC package for the New Yorker is regarded by the agency as an experiment because of the fact that it will attempt the same type of talent merchandising in other hotels. It's felt that the New Yorker, like many other hotels, has a heavy dinner business but must have potent headliners for the late trade. It's the first time in many years that the New Yorker will have both name acts and a name band.

## Shootin' Iron Schiller Scares New Yorker Staff

Abe Schiller, talent buyer for the Flamingo hotel, Las Vegas, now in New York attending the National Hotel Sales Managers convention at the Hotel New Yorker, disrupted the routine of this hospice when the maid discovered two genuine western shooters in his room.

The distraught femme called the manager who in turn sent for the house gunshoe, but Schiller convinced the staff that the shooting irons were for display purposes only. Schiller's full western regalia lent belief to his yarn.

Schiller plays no talent buying on this trip but is casing shows for future reference.

Larry Stevens is under General Artists Corp. management, a point of omission in his last week's ad.

Jay Brennan  
has an amazing clasp of his former partner in a place titled

**Christmas With Klondike Kate— and Bert Savoy**

one of the many bylines featured in the upcoming

**44th Anniversary Number of VARIETY**

Due Soon

## RKO Adds 2 Spot Shows to Circuit

The RKO circuit is adding two New Year's Eve shows on the route. Bills are slated for the Albee, Cincinnati, and the Palace, Cleveland, both starting Dec. 29. Layout in Cincy was made possible by settlement of the chain's squabble with the Cincy local of the American Federation of Musicians, which in negotiations had insisted on an employment guarantee for the pit band. RKO felt that it couldn't underwrite any specific number of weeks and consequently took shows out of the house three months ago. The holiday show will be the first in that house since then.

The Cincy show will comprise Congarous, Stag-McMann Trio, Chris Cross, Helene and Howard, Fred Sanborn, Johnny Burke and Pallenberg's Bears. One more act is still to be set. The Cleveland display so far, includes Artie Dunn, Buck and Bubbles, the Albins, Shyretton and Rex Raymer.

Resumption of stagshows in Cincy provides another stop for the RKO roadshows, for a total of 14 stands. During the time of the Cincinnati hiatus, Youngstown was added and will be retained.

Circuit is also planning a fifth roadshow to start sometime in January. Performers are still to be set.

## Minneapolis Cracks Down on Femme Impersonator Spots

Minneapolis, Dec. 13. — According to the police department's request, Curly's, one of the Loop's largest niteries, will terminate the engagement of the "Jewel Box Revue" of female impersonators at the expiration of its present contract, Jan. 13. Show is in its 31st week at the spot and has been attracting capacity business throughout its run.

Police Chief T. R. Jones said the show itself was unobjectionable, as far as off-color material is concerned, but "there have been complaints about some undesirable people frequenting the night club since the show opened." And it was these complaints, he explained, that led to the request.

At the same time, Jones announced he'd "investigate" a floor show comprising female impersonators at another local night spot, the Persian Palms. St. Paul police closed a similar show at the Drum night club shortly after it opened.

Jones told Will Jones, Morning Tribune columnist, "there are no legal grounds on which the show could be closed, but the police asked Curly's to cooperate and it agreed to do so."

Jimmy Hegg, Curly's manager, denied to Will Jones that the police has anything to do with the closing of the show which has been running at the establishment since last May 20. "It's still parking them in, but it has run long enough," asserted Hegg. "However, no definite closing date has been set."

## Edwards With Fischer

Jack Edwards has joined Clifford C. Fischer's International Booking agency to handle theatre and nitery bookings. He'll assist Hans Lederer, who handles the agency section of the outfit. Fischer is mainly concerned with production.

Edwards was with Music Corp. of America and the Matty Rosen agency before joining International.

# AGVA Plans Revision of Agent Pacts, Wants Slice of Franchise Coin

## Million Dollar, L.A., Pacts Names on 50-50 Deal

Hollywood, Dec. 13. — Million Dollar theatre will start vaude policy here Christmas week with Nat "King" Cole, splitting 50-50 with theatre and paying salaries of local band and three other acts. Billy Eckstine goes in Jan. 17 for one week under the same deal. House approached Louis Armstrong combo with the proposition but agent Joe Glaser demanded a \$7,500 guarantee against a percentage, so the deal died.

Frankie Laine has been pencilled in for a May engagement on a 50-50 deal. Sherill Corwin, who also operates the Orpheum, is looking for names at the Million Dollar who will gamble on the 50-50 deal.

## Mutual Absorbs Chicago Agency

Chicago, Dec. 13. — Mutual Entertainment Agency, takes over Billboard Attractions as of Jan. 1. With over 150 cocktail units from Billboard, plus their own clients, combo department will rank among the largest. Billboard was the offshoot of the old Frederick agency, which folded last year. Milo Stelt was the Chi manager and took several men from the defunct operation to form new organization.

Mutual, in operation for over five years, lately has been very active in the packaging of tele shows. In the new setup J. J. "Biggie" Levin will be in charge of the location department, Jack Russell, assisted by Bill Vidas head of radio, television, records and also development of new talent. Stelt will manage the music and small band department, assisted by Eddie Hall, Jack Brown, Jack Ross and Sid Morris. Sid Harris heads up the theatre, nightclub and fairs section and Johnny Jones, the club department. Rudy Shell will ink the contracts.

## HAMID SEEKS TAX CUT ON A. C.'s STEEL PIER

Atlantic City, Dec. 13. — An ocean pier such as Steel Pier here depreciates faster than any other comparable property in the country.

George Hamid, Jr. vice president of the Atlantic City Steel Pier, so declared here (10) as he defended a cut in the assessment to the amount of \$36,000 made by the Atlantic City tax board.

Hamid cites erosion, hurricane damage, the "sky high" costs of maintenance, and depreciation as reasons why the assessment should stand.

He spoke after former Mayor Thomas D. Taggart had attacked the reduction of the assessment on the pier and three other properties. Two were beach front hotels, the Chelsea and St. Charles.

Hamid further argued that because of the factors quoted the pier's valuation has been so reduced that the banks consider it an almost unmarketable property.

## British Imports Hypoing Lack of U.S. Novelty Acts

British acts have been widely used this season on the RKO, Schine time as well as other circuits. Bulk of the imports came via the Lew & Leslie Grade office with Eddie Elkart, the Grade rep in the U. S. setting the deals.

Influx of British acts came at a time when the American talent roster was depleted of novelty and acro acts because of wide use on fairs and circuses. Lack of that type turn was made up by using the imports.

Among the turns that played RKO and other chains are Medlock and Marlowe, Rex Raymer, Demart and Demer, Alan Clive, Maxwell, Rob Murray, Schaller Bros., The Harpolds and Robert Harbin.

The American Guild of Variety Artists will start overhauling previous pacts with agency organizations. Union is set to confer with the Artists Representatives Assn., with membership in Chicago and New York, Entertainment Managers Assn. and Variety Bookers Assn., both of Philadelphia, and the Associated Agents of America in New York.

Most important hurdle will be held in New York Jan. 11, when AGVA starts dickering with ARA. Key to agency agreements is expected to come out of that hurdle. It's known that the new AGVA administration has been highly dissatisfied with the ARA pact. Foremost among their beefs is the fact that the performer union spends around \$13,000 annually in the agency dept. This cost is borne entirely by the union. Union officials would like to make the performers pay some part of that cost and it's likely that demand will be made that the \$50 franchise fee for percenter members of ARA, which now goes to the agents' org, should be paid to the union.

Just how far union will go in that demand isn't known as yet, inasmuch as that step would deprive ARA of a major portion of its revenue, and could cause a crisis that might wreck the organization.

It's also known that the union (Continued on page 54)

## La Tucker to Have New Songs for Miami Stint

Hollywood, Dec. 13. — Sophie Tucker will have new material when she plays Miami Beach this season, early in February. She had been dubious about playing the Florida spot because of a lack of new songs, but Jack Yellen is writing a new catalog for her.

She winds her present engagement at the Bal Tabarin, Frisco, on Dec. 22 and plays Christmas week at the Olympic Hotel, Seattle. From there she goes to Vancouver, B. C. Jan. 9 to 22, then on to N. Y., where she picks up her new wardrobe Jan. 26.

## Burton, Gould Break Up Agcy. Partnership

Hollywood, Dec. 13. — Bill Burton and Dave Gould have dissolved their partnership in a managerial agency, with Gould getting a cash settlement of a little more than the \$10,000 he put into the operation last March. Investment was made at a time when Burton was operating the agency alone.

Under terms of splitup Burton will keep the office and nine clients under contract, including such acts as Merry Macs, Mary Kaye Trio, Doris Drew and Margaret Whiting.

## Leon & Eddie's Ups Budget

Leon & Eddie's, N. Y., will expend one of the heaviest budgets in its history on new show starting Friday (17). Myron Cohen will headline, with Fay Carroll (ex-State Bros. act), Sonny King, Juan Terry and Lyda and Yoni in support.

Bill will remain over holidays.

## Birdland, N. Y., Preems

The Birdland, N. Y., originally slated to open several months ago on a hop-policy, will at long last bow tomorrow (Thurs.) with a show including Hot Lips Page, Charlie Parker, Max Kaminsky, Lennie Tristano and Harry Delfante. It's one of the heaviest lineups to hit a cafe.

Spot's liquor license had been held up several months pending investigation by the State Liquor Authority. A 98c admission charge will prevail.

## 'SKATING VANITIES' FOR K.C.

Kansas City, Dec. 13. — "Skating Vanities" rolled around for its annual stand here Dec. 7-11 in the Municipal Auditorium under sponsorship of the Firemen's pension fund.

Five evening and two matinee performances added up to \$60,000, about 10% better than the 1948 stand here. House was scaled up at \$2.50 top.

**Martin's Nitery Date**  
Minneapolis, Dec. 13.  
Tony Martin has been signed for the Club Carnival, Minneapolis, starting Dec. 28.  
Martin is getting \$7,500.

## Night Club Reviews

### Copa City, Miami Beach

Olsen & Johnson production of "Hells-A-Poppin' of 1930," with Marty May, Mata & Hari, Betty Reilly, Salici Puppets, J. C. Olsen, June Johnson, Willie Young, Bill Hayes, Stubby Kaye, Arden Fletcher line (12), David Tylers Orch, admission \$1.50 to \$3.

Murray Weinger may have discovered in his teeoff show for the winter run of the refurbished Copa City the ingredients that will mean solvent operation and possibly year-round operation he planned when the plush 700-seater was built last year.

Following an obvious trend to new talent (those not seen in these parts, rather than the just upcoming) he's chosen the mixture of noise, corn, and slapstick comedy that is the Olsen & Johnson idea in entertainment, added several excellent cafe acts for the flip, also nifty line of dancers and show-gals.

The admission idea is not new to the area, Harold Minsky having parlayed the concept into a successful run for his glorified bur-

lesque at the Colonial Inn here last season.

In the Olsen & Johnson presentation all the noise, the black-outs, the aud biz-make for a steady stream of laughs and screams. None of it is original, but all of it brings howls. Interspersing of the additions to the show marks the hit quality needed. Mata and Hari wrap up in their satirizations on the East Indian dances plus their wham pantodance interplay of a symphony orch and conductor.

Betty Reilly is effective with her Latino-Irish chants. Zingy delivery sets her well, with the guitar accompaniment for last number, a Calypso, garnering plenty response.

In the O&J portions, the assorted stogees and bits, guided by Marty May, built steadily. The corn-filled bits with the principals, garner laughs. Stubby Kaye, J.C. Olsen (in a howler with May), June Johnson and the rest of the cast keep the noisy proceedings from sagging; the odd characters injected between the blackouts also sustain the pace. Overall impact is solid.

Show stoppers are the Salici Puppets with their complete variety show. Utilizing a good-sized stage for this type of act for perfect viewing by the house, they clicked nicely.

Arden-Fletcher line is smartly costumed and has been given some artfully contrived routines, which they handle in top manner. David Tyler's orch backs in apt style.

### Raleigh Room, N. Y.

(WARWICK HOTEL.)  
Dolph Traymon Trio, Fred Fassler Trio, \$1-\$1.50 cover.

The Raleigh Room is offering a pleasant evening of musical entertainment via the Dolph Traymon and Fred Fassler trios. Latter group is a holdover, while former, brought in last week, is making its first major Gotham appearance. Though a routine unit, Traymon and his lads fill the room's needs, playing a variety of terp music that is easy to follow and satisfying to the ears. Those who like to mix their drinks with conversation and dancing should find layout okay.

Comprised of Teddy Stevens on the bass, Russ Hale on the drums and Traymon at the piano, the trio offers a number of smoothly arranged medleys. Tunes are paced so as to keep both the two-steppers and rhumba addicts happy. A device, occasionally used to make the piano sound flimsy, comes over effectively. Among the numbers played were "The Very Thought of You," "Wouldn't It Be Fun," "On the Sunny Side of the Street" and "Not for Me."

Accompanied by an accordionist and pianist, Fred Fassler continues to fiddle, sing and ad lib for neat returns.

### Bob City, N. Y.

Lionel Hampton Orch (18), with Curley Hamner, Kitty Murray, Sonny Parker, Doug Duke, George Shearing Quintet; \$2. general admission, \$2.50 minimum.

Lionel Hampton is tearing Bob City wide open with the jumpiest brand of music ever to hit this jazz spot. Letting out all the stops, the Hamp is wringing the customers into a state of near-exhaustion but leaving them at a point where they still have enough energy to beg for more. And Hampton obliges by pouring it on.

Hampton's orch, comprising five reeds, eight brass and five rhythm, is beating out with their regular repertoire of frantic rhythms. Wild and woolly even in a large theatre, the effect on the nervous system is multiplied in this niterly where the furthest customer is not more than 50 feet away from the bandstand. Hampton, moreover, is using his stuff to the "Bob City" crowd, avoiding the quieter numbers for an exclusive accent on such jumpers as "Flying Home," "Hamp's Boogie," etc.

On the preem night (8), Hampton couldn't get off the stage after more than 45 minutes of stomping. He whipped up the customers (all of them, including some celebs at ringside) to the point where this niterly looked and sounded like a revival meeting with everyone beating rhythm with the band. As a topper, Hampton brought the George Shearing quintet on stage for a long jam session in which the orch leader played a terrific set on the drums.

Part of Hampton's troupe, Curley Hamner socked across a neat terping routine with the Hamp, once again, joining in for some fancy duo boogie. Kitty Murray delivered a comedy number with her familiar brand of body contortions while band vocalist Sonny Parker did neatly on a pop ballad. The Shearing quintet, virtually a regular at this spot, is once again dishing up music in a contrasting vein. Intricate, clever and highly listenable.

### Terrace Room, Pitt.

(HOTEL WILLIAM PENN.)  
Pittsburgh, Dec. 10.  
Rosalind Courtwright, George Tappa, Joe Sudy Orch (8), Lounge, \$1.50-\$2 cover.

Class supper club has its best buy of the season so far in current Rosalind Courtwright-George Tappa layout. They're both sock performers and between them package a solid hour of entertainment.

Tappa is working easier and much more effectively these days. He's just about tops among the terp classicists and gives them a showy bundle of footwork and body movement. His ballet-like tapology gets away from the usual run of cafe hoofing and it's a welcome change. He scores heavily in his stuff to "Hora Stacato" and a Gershwin medley and then comes back to mop up all over again with an acted-out Viennese waltz he does with plenty of high-grade schmalts.

Terrace Room floor is built over cement, which makes it a little tough on Tappa's taps, but the graces in the upper part of his body do a lot to compensate for this. No doubt, however, that he'd be a great deal more effective if those taps rang out like they should.

It's a first time in Pittsburgh for Miss Courtwright, who has been hitting the hotel high spots since turning cafe pro little less than two years ago. She's got what it takes. The voice is lush and warm; gal coos s.a.; packs plenty of oomph and personality and her selection of songs is high-grade. While including the pops, Miss Courtwright doesn't stick to them, seeking out little-known show tunes that have punch and which she delivers neatly. For a finish, she does a medley of old-timers via portable mike, going from table to table and getting the customers to try out their pipes, which is very effective. Miss Courtwright

and Tappa are solid clicks here.

Joe Sudy's music is just right for this room and maestro gets in plenty of good clicks on his fiddle, both during the show (accompanying Tappa principally) and the dance sessions. His vocalist, Lorone, (Betty Holt) looks great on the stand and doesn't sound bad either.

### Cafe Society, N. Y.

Sarah Churchill, Billy Bishop, Johnny Hartman, Billy Taylor Orch with Todd Dameron; \$2.50, \$3.50 minimums.

Cafe Society isn't retrenching on its entertainment budget despite the pre-Christmas lull. New bill provides good relaxation and a quota boxoffice is evident with Savannah Churchill's appearance.

Miss Churchill is the type of song stylist who hits well with spot's patronage. She shows warmth and feeling in her tunes, but unfortunately, at show caught, her numbers weren't selected with her usual care. Her tunes indicated that they were projected to show off her technical know-how rather than melody. However, that will most likely be corrected on subsequent performances. As always, Miss Churchill makes a good appearance and once she gets the feel of the room she'll be hitting her usual buff stride.

Billy Bishop, a longtimer in the last Diamond Horseshoe show, is a personable magico who projects a shy delivery while doing excellent buffers. His version of the escape trick is once cute and puzzling. Does okay here.

Other turn is Johnny Hartman (New Act). Backing is by Billy Taylor orch, with Todd Dameron at the piano.

### Oval Room, Boston

Boston, Dec. 7.  
Maria Neglia, Alex D'Arcy, Sammy Eisen Orch (8), Cappy O'Connell, Tony Peters Trio, no cover, \$1.50 minimum.

Arki-Yavennonne's policy of fresh talent for the Oval Room only partly successful in this bill. Maria Neglia, concert violinist, goes over big in a long program of pops and semi-classics, but Alex D'Arcy fails to offer a strong enough opening act to gain attention.

Miss Neglia, a dark, good-looking gal with style, poise and flair, leads off with "Fiddle-Fiddle" and does six or eight pieces in contrasting mood to follow up. Does "Ave-Maria" to achieve a worshipful attitude on the part of the customers that seems a little strained for a night spot, even a class one like this, but clicks best with "The Happy Dill," "O Sole Mio," "Schoene Rose-Marie" and the inevitable "Bumble Bee." She's nicely backed by a piano and Sammy Eisen's orchestra, and can really handle the fiddle.

D'Arcy sings a couple of French songs plus some special songs of dubious taste and entertainment value, among them an n g tune entitled "Please Shoot Your Husband."

Sammy Eisen's band, long a Hub fave, continues to supply danceable music, with Cathy O'Connell, band warbler, contributing neat vocals. Peters trio is okay in the relief spot.

### Chez Parce, Miami Beach

Miami Beach, Dec. 10.  
Steve Condos & Jerry Brandon, Martha King, Pam Merryman, Arden-Fletcher Line (7), Len Dawson Orch; minimum, \$2.50, \$3.50.

What looked like a fair lineup for the lighting of the Chez Parce after being dark—the past three seasons turned out to be a sock show.

And, at the same time, it followed the obvious trend that has been set hereabouts in recent weeks in other spots via introduction of new faces and fresh talents.


What makes the components in this preem show a click is the avoidance of the inevitable comparison to an act seen before in this area. Only lack at the moment in the solid 90-minute lineup is a comic, and from audience reaction, even that segment didn't seem to be missed.

Show builds from the teeoff by the Arden-Fletcher line, fetchingly costumed and cleverly routined. First two numbers are breezy and fast-paced Latin-themed stagings, with Pam Merryman coming on to take over. Trim acro-terper clicks with flip and mitt-bringing hand-walks.

Pace keeps building with Martha King. Smartly gowned, she purveys a lush pair of pipes. Arrangements are scored intelligently to

(Continued on page 33)

**VIVienne ALLEN**  
Currently  
**TZIGANE ROOM MONTREAL**  
"A COMEDienne WHO KNOWS EVERY TRICK OF HER ART." — S. Morgan-Powell (Daily Star).  
"... THE LADY SHOWS WHY SHE WAS A SUCCESS AS THE BRASSY ADO ANNIE IN 'OKLAHOMA.'" — Pat Pearce (Herald).  
"... EXUBERANT PERSONALITY AND KNACK WITH A TRICKY SONG." — Bruce Taylor (Herald).

  
**HELENE and HOWARD**  
Concluded — JACK CARTER (TV) Sat.; KAY KYSER (TV) Thurs. To Appear: 'LITTLE TOWN THEATRE' (TV) Tues.; 'THIS IS SHOW BUSINESS' (TV) Sun.

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It's a first time in Pittsburgh for Miss Courtwright, who has been hitting the hotel high spots since turning cafe pro little less than two years ago. She's got what it takes. The voice is lush and warm; gal coos s.a.; packs plenty of oomph and personality and her selection of songs is high-grade. While including the pops, Miss Courtwright doesn't stick to them, seeking out little-known show tunes that have punch and which she delivers neatly. For a finish, she does a medley of old-timers via portable mike, going from table to table and getting the customers to try out their pipes, which is very effective. Miss Courtwright

  
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# Night Club Reviews

Continued from page 52

**Chez Paree, Miami Beach** reveal range of her soprano, with music-comedy medley-initialer sparked by "With a Song in My Heart," building into "I Can Dream, Can't I?" an operatic bit to flash the high, full range of voice; sock takeoff on Helen Morgan on "My Bill," and for topper, "Come Back to Sorrento" for hefty applause.

Third of the solo spots is held down by new combo of Steve Condon and Jerry Brandor. The slim youngsters blend neatly on tape. Condon slides and spins-tape and Brandor's heel and toe work on the miniature stairs being stand-out) plus pianistic, trumpet work and some harmonies to intro their variations of talents, for steadily building reaction. In first show they attempted and some comedy lyrics which almost negated

solid impress, but in subsequent shows eliminated the weak material to tighten their stint.

The line, in closing numbers, almost wrapped up the show in a flapper number that's plenty sinky. Len Dawson and his orch are in perfect tempo with the show.

Larry.

**Sundown Club, Phoenix**  
Phoenix, Dec. 5.  
Alvino Rey's Blue Reps (8), with Marilyn King, no cover, no minimum.

Current two-week stand of Alvino Rey outfit marks the first time in years that a name band has played an extended nitery engagement in these parts. Rey checked into Phoenix after an eight-month road jaunt and intends to use cactus territory as jumping-off base in future, since he owns a nice chunk of property in Parker, Ariz.

Leader has whittled his 15-piece band down to eight sidemen for nitery and TV showings, but he'll continue with augmented outfit for theatre dates and recordings. His abbreviated Blue Boys outfit filled the bill here and will show to advantage in other nitery spots. Per usual Rey's "talking" electric guitar is standout feature of orchestra, leader scoring with a variety of sound effects and straight solo numbers. Two microphones and 24-tube pickup job point up the decibels.

In addition to Rey's outstanding finger dexterity, band is well staffed with three brass, reed, drums, bass, and piano. Orchestration are well done, with selections running mostly to such oldies as "Night and Day," "Just You," "Perfidia," "Let Me Call You Sweetheart," "I've Got You Under My Skin," "Lullaby of Broadway," etc.

Marilyn King, a holdover of the King Sisters vocal group, is okay on the distaff horn, sharing the vocals with Jimmy Joyce. There's also a male singing trio for added embellishments. Aside from playing for dancing, the band puts on a 45-minute show that was well liked by the patrons.

Joan.

**Mayfair Room, Chi**  
(BLACKSTONE HOTEL)  
Chicago, Dec. 9

Ethel Smith, Dick LaSalle Orch.  
\$3.50 minimum, \$1 cover.

Swank spot becomes an intimate, honey room under deft handling of Ethel Smith, musically and otherwise. Miss Smith's easy chatter about her foreign experiences, aided by sprinklings of humorous incidents, embellishes her excellent

organ virtuosity and keeps audience's attention throughout.

Running through a list of tunes she made popular, as well as other familiar numbers difficult for the organ, Miss Smith's showmanship makes every selection a miniature production number. "Just One of Those Things," "Breeze and I," "Wash That Man Right Out of My Hair," "Fiddle Faddle," "Liza," "Tico Tico," etc., each is preceded with a clever story, punch line or bit of comical linguistics that keeps audience interested and relaxed.

Gal couldn't get off the floor even after 36 minutes, and completed with ad-libs and three extra encores, much to delight of on-lookers. Dick LaSalle backs Miss Smith's intricate arrangements in slick fashion, also turning in a neat bit of dancipation.

Greg.

## Burl Ives Ails, So Earl Wilson Subs In Duluth Lecture

Minneapolis, Dec. 13.

Ill with lung congestion, Burl Ives had to cancel a Duluth engagement following his appearance before the St. Paul Women's Institute. Ives, who has had two pneumonia attacks during the past year, is at Hotel Lowry unable to move.

Columist Earl Wilson, who was on the Women's Institute program with Ives, agreed to substitute for him in Duluth.

## 'TELE DISCOVERIES' UNIT GETS SET FOR VAUDATES

Talent agencies are now going in for television tie-ins in vauderies. General Artists Corp. is currently packaging a theatre unit comprising acts that have appeared in video. Labeled "Television Discoveries," unit will be headed by Jean Carroll. Other acts are still to be packed.

Package is slated for the Hippodrome, Baltimore, starting Jan. 3. Other dates are being lined up.

## Walters Pacts 100G Show For Blanquita, Havana

Lou Walters has signed the Debonaires, two Ben Yost singing groups, Gloria Gilbert, Billy Wells and the Four Pats, plus a line of nearly 30, for the Blanquita theatre, Havana, show starting Dec. 30.

Anthony Nello, who staged productions at the St. Louis Municipal Opera and Pittsburgh Stadium, will do the production.

Show, tagged "From Paris to New York," will be one of the largest ever to be imported into Cuba. It's slated to cost around \$100,000.

## Dorothy Lamour Reading Act for Vaude Tour

Dorothy Lamour is set to play a series of vaude dates. Negotiations are currently on for the Roxy, N. Y., and the Chicago theatre, Chicago. Miss Lamour is currently prepping an act on the Coast and it's expected to be ready by the end of January when she'll play Chicago before heading east.

Other dates are being lined up.

## Saranac Lake

By Happy Benway

Saranac, N. Y., Dec. 13.  
Charles "Chick" Lewis and Murray Weiss, Variety Clubs, Inc., executives in for their general inspection tour. Patients will now get picture shows twice weekly, Tuesday and Friday nights, instead of once a week as formerly.

Harry Nason, publicity director for Felps theatre circuit, Philly, in for a rest period.

Always first to hit every patient with the first Christmas greeting of the year is a welcome personal card from that grand trouper, Sophie Tucker.

Joe (UA) Phillips now doing a double program between rest periods he is taking up "Art (Crayon)" at the Art & Craft Guild. Also progressing nice.

Lions Club sponsored the Sunmount-Players in a three-act comedy "Heaven Can Wait," to SRO audience. Proceeds to Club's civic services.

William C. White now chief editorial writer for the Saranac Lake (N.Y.) Daily Enterprise. He's the husband of Ruth Morris, sister of William Morris, Sr., of the Morris Agency.

Write to those who are ill.

The Scourys are heading eastward from the Coast on a series of dates being lined up by Music Corp. of America, their agent.

# AGVA, Equity in Hassle Over Jurisdiction of Brandt's Legit Tabs

A jurisdictional battle is developing between the American Guild of Variety Artists and Actors Equity over control of the condensed legit shows, slated for the Selwyn theatre, N. Y., by George Brandt. Each claims jurisdiction. Brandt has been dickering with AGVA for the past week, but pacting has been delayed until the question of Equity jurisdiction is settled. Meeting is slated for today (Wed.) to settle the issue.

Previous condensations such as "High Button Shoes" and "Make Mine Manhattan," with some members of the original legit casts, fell into the musical category and many performers already were AGVA members. However, with the editing down of "The Respectful Prostitute" slated for production at the Selwyn around Dec. 22, an all-Equity cast is needed. Brandt plans to follow "Prostitute" with other legit condensations.

The Associated Actors and Artists of America is reported to favor Equity's jurisdiction. It's felt that Equity will have a superior bargaining position because of the fact that only eight shows weekly are standard under Equity rules, while the AGVA basic contract calls for overtime after 28 shows. Thus Equity could get much higher minimums if it had that show, since it would have to make concessions that would bring up the number of shows to four a day. Equity feels that its control will be best for the people involved in this show.

AGVA feels that inasmuch as the Selwyn will show the play between films, theatre is using essentially a variety format, and so the jurisdiction should fall to their union.

## Other Complications

The tiff is further complicated by the fact that vaude type revues in legit houses were under AGVA control. Bills such as "Priorities" and "Hilarities" went under AGVA control as a result of a compromise worked out some years ago. If AGVA gets this show because it

will play in a variety house, then it's possible that Equity might ask a readjustment on the two-a-day variety revues.

Aside from the question of jurisdiction, the Selwyn experiment will be looked upon with interest in the trade. It will be the first time that a dramatic format is being used as between-film entertainment. Vaude lately has been going in for musical condensations which have worked out well in several situations. However, scarcity of material has hindered expansion in this direction. If the legit format works out, then the variety field will have considerably more material to draw upon.

Brandt plans to use two sets of principals for the same show. Each bill will hold over for several weeks, boxoffice permitting. Second-run films will be shown.

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**Music Hall, N. Y.**

"The Nativity" with Cathy Mastice, Choral Ensemble, Norman Wyatt, Symph. Orch. (Alexander Smallens, director); Jules Silver and Anton Coppola, associate conductors; "Good Cheer" Bettina Rosay, Corps de Ballet (chorography, Florence Rogge); Cathy Mastice, Earl Lippy, Choral Ensemble (Kay Holley, director); Eddie Peabody, Glee Club, Tong Bros. (3), Gaultier's Steeplechase, Rockettes (dances by Russell Markert); enter production staged by Leon Leonidoff; settings, Bruno Maine; costumes designed by James Stewart Morcon; lighting, Eugene Braun; special lyrics, Albert Stillman; "On the Town" (M-G), reviewed in VARIETY Dec. 7.

The pageantry and spectacle attendant to "The Nativity," the annual Yuletide show at the Music Hall, is again present for holiday visitors to Gotham. There's no doubt that the presentation has its measure of satisfaction also for those who have seen it before. The Hall's entire production is divided, as is usual with Christmas shows here, into two parts, and "The Nativity," with its "Adeste Fideles" overtones, is the brief opener.

Cathy Mastice is the soprano soloist in the impressive religious spectacle, with Norman Wyatt the narrator and Alexander Smallens leading the big house symph. orch. The second portion of the bill, labeled "Good Cheer," has some sprightly entertainers.

In the afterpiece, there is some neat singing by Miss Mastice. In a winter sleighride scene that also includes Lippy, Bettina Rosay is the ballerina in an impressive ballet number.

Eddie Peabody, vet. of the banjo, hasn't been around New York for too many years, and there is no doubt he can handle a stage as large as that of the Hall. His rhythm-plunking is something that soaked home in the far reaches of this 5,945-seater. Added to this is his always-expert showmanship.

The Tong Bros. (3) (New Acts) are whammo with their showmanly balancing, and Gaultier's Steeplechase, standard dog act, is another clicker. And, of course, there is the usual Rockettes precision stuff, a sure closer.

"It's a little anti-climatic at this late stage to tell of the staging exploits of Leon Leonidoff. Leonidoff makes this huge production move as if he were manipulating a toy.

Kahn.

**Missouri, K. C.**

Kansas City, Dec. 7.

Vince & Gloria Haydock, Carlton Emmy & His Madwings, The Arnauts (3), Slim Timblin (3), Anthony, Allen & Hodge, Betty Jane Watson & Jerry Austen, Pat Henning, The Herrings (3), Milton Roman with Missouri House Orch. (10); "Stampede" (Mono).

Fourth vaude unit to come out of the N. Y. Palace and trek the RKO circuit has a little tougher sledding than predecessors, but it's due to the pre-holiday slack mostly. Bill is swiftly paced throughout its 76 minutes, and proves a well varied entertainment round-up.

In opening slot Vince and Gloria Haydock start show with smoothly done precision, soft shoe and chair-sitting pat routines. Brother and sister recap on routine of their parents 25 years ago, and draw solid applause. Carlton Emmy and his very of fox terriers, on second, draw approval of youngsters of all ages in the house. Arnaut threesome provides a novelty flavor with their canary-like chirping and whistling in a pantomime bit, "Romance in Birdland."

Vet Slim Timblin apparently was among old friends, carrying off his blackface preacher and doing a wedding comedy bit with assisting couple. Act has had some bringing up to date, but still easily recognized as the Slim Timblin of vaude yesteryears. He's followed by Anthony, Allen & Hodge, with two husky gents tossing slight femme around in accredited acrobatic adagios, only to break into broad comedy for last half of the turn. Betty Jane Watson and Jerry Austen as a vocal duo have the only musical turn of the show, and earn a solid response with musical comedy faves such as "Most Unusual Day," "Some Enchanted Evening," "People Will Say We're in Love," and "Oklahoma!"

Next to closing Pat Henning takes the longest turn of the bill for a round of flippant, gossip comedy monolog and impressions. He holds the comedy quotient high for a good 12 minutes, and would be almost sock in 10 minutes. He's also possibly a bit more suitable for club and hotel work, than for a family-trade theatre but has no trouble keeping the laughs rolling all the way. Finally is taken by the Herrings, pair of femmes first twirling

through some more or less standard aerial trapeze work, then calling up third femme, a plant in the audience, to round out the bill with accomplished solo aerial work.

For all-around entertainment and audience approval bill rates near the top values of any sent out this season.

Quin.

**Orpheum, L. A.**

Los Angeles, Dec. 7.

Marilyn Rich, Edith Dahl, Ting & Ling, Correll Bros. (2), Jay Laurel, The Continentals (3), Ray English, Paul & Paulette Trio, with Jimmy Garner, Rene Williams house orch with Herb Kern; "Masked Raiders" (RKO).

About the half-way mark this week's bill comes to life with a sock and gives the vaudeville customer his money's worth. First four turns draw a just okay rating, adequate to their slotting but offering nothing outstanding.

In the five-spot and giving the bill its first taste of topflight vaude is Joe Laurel, a pint-sized Scot who breezes through nine minutes of hearty response. He comes on with a pitish eccentric dance, delivers some stock gags, does a wov impersonation of both Laurel & Hardy and, for the bowditi, cleverly delineates Chaplin.

The Continentals are five smart vocalists, aided by a good piano. Their offering includes five varied numbers, all smartly presented to make them a decided click with the ticket buyers. Opening tune is "Holiday For Strings," followed by a whistled "Flight of the Bumblebee," then a French number, a medley of Negro spirituals and a socko closer, "Persian Market." In the seven-spot, Ray English knocks himself out to please strongly, even tumbling into the orch pit between gags to prove his earnestness. He has a smooth Bogart takeoff, as well as a mirthful Widmark.

Closing the bill is the Paul & Paulette Trio, with Jimmy Garner. Latter is a national AAU champ on the trampoline, having won that title with a triple twist. Act builds up to the Garner specialty through a series of bouncy acrobatics that supply thrills. Paulette is definitely a looker and Paul assures a showmanly presentation.

Marilyn Rich, serialist, opens the bill with a workout on rings and closes her turn with a sock demonstration of her one-arm body throws. Edith Dahl, blonde violinist, supplies four tunes to okay results. Ting & Ling are a pair of youthful Chinese tap dancers. The Correll Brothers (2) juggle and balance their way through four minutes that include stair-walking on their heads.

Brog.

**Palace, N. Y.**

Phil Lawrence & Milti, Ted Lester, Smoothies (3), Lewis & Ames, Deval, Merle & Lee, Sid Gary, Lee Daria, Jim Wong Troupe (4); "Bodyhold" (Col.), reviewed in current issue of VARIETY.

The Palace theatre has come through with a quality stagebill in which there's a good blend of variety. Some of the turns are standard, having played Low's State a few years back, and bill has been selected with a good eye toward playing values.

As is in the case of eight-acters, especially with the modest Palace budget, there's nearly always one deflection. Comedy spot by Lewis and Ames failed to hold up. Their gab is as ancient as their format and delivery harks back to another era. Act needs considerable modernization.

Need of some overall supervision is also evident in the case of the Smoothies (3) and Sid Gary. Both devote a portion of their respective turns to impressions, which creates a confusion. Both are okay on vocals and one of them could easily have eliminated the impersonations for this showing. The Smoothies show a good harmonic blend that gets across easily and it might be better on this bill if their carbons were removed since they seem to be straining. Gary shows a big voice hitting the applause jackpot with "Old Man River." His facsimiles show a high degree of fidelity in manner and voice.

The comedy dancing of Deval Merle and Lee also holds up well. Routines are well balanced with mixtures of serious terping, and a good blend of tricks and comedy get them off nicely.

Lee Davis, in the next to closing slot continues to show improvement over previous appearances. He's retained most of the bits which served well previously, and has added some new material which gets across handsly.

The Jim Wong Troupe closes These facile Oriental acrobats provide a strong finale. Phil Lawrence and Milti and Ted Lester are under New Acts.

Jose.

**Capitol, N. Y.**

Shep Fields Orch. (17) with Dell Baker, Bob Shepley; Lathrop & Lee, Yvette, Jory Adams, Mark Plant, Tony Canzoneri, Pupi Campo; "Red Danube" (M-G), reviewed in VARIETY Sept. 21, '49.

A very pleasant stage show overall with the emphasis on the Jory Adams combination of Tony Canzoneri, Mark Plant, and Pupi Campo, a turn that's good for hefty laughs which more than makes up for the momentary shortcomings of preceding fare.

Combo keeps 'em happy, beginning with Adams' solo bit, then latter's familiar routine with Canzoneri and his crossfire with Adams. It's at that point that Campo bounces up from the orchestra and joins in the fun, taking a sort of miqueletoast part, the others pushing and bouncing him around for extra giggles. Campo is working with Adams & Co. just for this date.

Another solid turn is smart looking Lathrop & Lee, an act that has been around for years (formerly Lathrop Bros. & Lee) and which never seems to lose its lustre. Solo and duo terping by the tall male and the willow blonde is excellent as an opener. They make the most of the time allotted, in addition to setting the mood for the follow-up acts.

Yvette, a singer who hasn't been on Broadway in some time, does a nice job on the audience, but, surprisingly enough, she earns all her reaction on the basis of two tunes that seem strange for a femme to be doing—"Mule Train" and "That Lucky Old Sun." She handles both well.

Shep Fields' orchestra does a good job. Made up of trumpets, saxes, rhythm and a fiddle section, the combo whips its rippling rhythm style to a nice froth from start to finish. Opening is a unique approach to the showoff melody, "Dizzy Fingers," by the five-man fiddle combo, later Bob Shepley, accordionist, works over "Bumble Boogie," another showoff tune. Main production piece by Fields, however, is a combination in single arrangement of his two best disked tunes, "Swampfire" and "Fire Dance." Only drawback in the band's work are the vocals of Dell Baker.

**Olympia, Miami**

Miami, Dec. 11.

Wally Brown, Ames Bros. (4), Roy Benson, Barbara & Bill Duffy, The Mavellies, Les Rhode House Orch.; "Chicago Deadline" (Par).

Preholiday bill current is an in and out affair, not up to previous layouts here in recent weeks.

Wally Brown, pic comic, gets by, and just that, with his routines. Guy's a personable laughmaker, but his siff could stand strengthening. The giggles are there, but the real yocks aren't.

Ames Bros. contrib harmonies in top style. They've played here before and rate the return booking on their spirituals and folksongs. Teeoff spot is solid via the terping of Barbara and Bill Duffy. Their lifts and spins are effective, and the routines imaginative. Offered to top applause.

Legerdemain of Roy Benson garners heavy mitting. It's standard stuff, but as handled hits for full returns.

Closers, the Mavellies, with their balancing and foot-flips bring gasps and appreciation.

Les Rhode and house orch okay on the backgrounding.

**Chicago, Chi**

Chicago, Dec. 10.

Jean, Jack & Judy, Marita & Manuel Viera, Herkie Styles, Nat "King" Cole Trio, Louie Basil Orch.; "Red, Hot and Blue" (Par).

Outside of headline act, rest of this package seems to have been lined up to meet pre-Xmas dol-drumms. Show opens with acro troupe of Jean, Jack and Judy, with latter getting laughs via mugging. However, team could get better results and eliminate lags by pruning routine some.

Marita and Manuel Viera and their two simians register strong with the junior trade, the group picking away at miniature guitar and piano. However, lusty applause is garnered by one anthropoid, who plays on specially built organ, under femme's direction, "People Will Say We're in Love."

Herkie Styles, one of the younger comedians, has some good bits, but his timing seems off. His imitations are much run-of-the-mill and his constant reminders to the audience about the jokes are a little overdone. However, his satire on hammy tap dancers is a punchy closer.

Nat "King" Cole has added a drummer in the last few months

and muc. of the stint seems to be built around his handwork. Leader has changed much of his material, with none of his former hit material in the books. Perhaps a "Nature Boy" might sell package even stronger. Quartet starts with oldie, "Yes Sir, That's My Baby," with maestro getting neat reception for his vocalizing.

"Who Do You Know in Heaven" is much in the same vein, but band hurries at terrific pace of the bongo player, Jack Costanza, in specialty is an arousing change of pace. "Baby, I Need You," is an amusing filler, but the work of the drummer projects again in "Cubalibre." "Christmas Song" is an appropriate finale. Lou Basil orch does jammed up version of Schubert's "Serenade," which doesn't jell.

Zabe.

**Capitol, Wash.**

Washington, Dec. 11.

Ross & Hightower Bros. (3), Fred Lowery with Claire Stewart, Sid & Al Reis, Owen McGivney; "Big Wheel" (UA).

Despite lack of headline lure, this is a very pleasant array for Capitol-goers, who give it approval all along the line. Pace is steady and acts varied, with each possessing some merit.

With show stoppers few and far between these days, special kudos must go to the Reis Bros., in well-handled routine of gentle inanities which builds until the customers yell for "more." The Bros. possess, above all, a keen sense of timing and of customer reaction. There's nothing wonderfully different about the act. As a matter of fact, it's a hodge podge of dozens of other comic offerings. The fact that the humor is inoffensive, and keeps them chuckling may account for enthusiasm of payees. A series of parodies on pop tunes, some satires on old faves, and an imitation of the Ink Spots completes the routine. Yet, it all adds up to pleasantly funny.

Fred Lowery, blind whistler, does nicely with a trio of tunes. Tees off with "Glow Worm," goes on to "Estrellita" and wraps it up with his version of "Rhapsody in Blue." Interspersed is a song by his femme assistant, Claire Stewart who adds "Honeyuckle Rose" in a sweet but weak soprano.

Acro terp team of Ross and Hightower Bros. make an unusually glittering curtain-raiser. Ex of "Blackouts," troupe has a well produced, interesting act, with some really head acro stunts given a novel twist. It's Miss Ross' act, with the brothers merely backgrounding her talent. Windup, consisting of a back bending stunt on a portable trapeze, held by the boys, is satisfactorily hair-raising and gives trio a hearty walkoff.

Owen McGivney may have had some oldtime fans in audience, but was new to most of payees. Blurb announced his return after "20 years absence," and that may well be, for protean act is definitely of another day. To add conviction to the lightning costume changes for a melodramatic scene from "Oliver Twist," behind the scenes changes are displayed to audience view. Result is confusing, and sometimes rib-tickling at the wrong places. Still, the act has novelty and interest, and seemed to please.

Loew.

**Govt. Wary**

Continued from page 4

of the total. In some cases, the division has contended that as little as 5% of a company's stock was sufficient to give the management working control.

Contentions in New York that the Justice Department has no legal right to oppose a divorce plan in which brothers would control both ends of the split finds little sympathy in Washington. Insiders here point out that the record of the Justice Department is one of bucking such arrangements and that they are virtually certain to be opposed in the case of 20th-Fox.

This means, if it means anything, that the anti-trust division will not sign a divorce consent decree permitting Spyros Skouras to run 20th-Fox and Charles Skouras to head up the National Theatres chain. If such an arrangement should eventuate, insiders believe, it will be only because the courts overrule the anti-trust division and give the nod to that kind of split.

Important thing, as seen here, is that with 20th back in the negotiating picture, Loew's remains the only holdout. It, too, is expected to fall into line to seek a consent decree.

**Ownership Shift**

Continued from page 3

has ended his ties with Par on 15 houses.

Face of the south is also being refurbished at a tremendous pace by the vast growth of drive-ins in the warm-weather sector. Coupled with the change in ownership is a big influx of new capital that has been riding the coonier bandwagon. The conflicting demands for product and run by the new drive-in giant against the established theatre interests are foreshadowing changed selling practices and feverish battles for the top features.

In United Par's takeover of the Wilby-Kinney interests, Wilby now looms as that circuit's key-man in the entire southern district. He is reliably reported as tagged for the supervisory job covering not only the flickeries which he and his pard sold to UP but also the former theatres of E. V. Richards and the Lucas & Jenkins circuit which blankets Georgia. It is likely that Wilby will also oversee Par's strong interests in Florida.

**Wilby's Deal**

Wilby gets a longterm ticket from UP including a profit-sharing arrangement. He, Kinney, and minor interests in the circuit are snaring \$7,700,000 from the major in cash and notes as the payoff for the sale. UP thereby takes a 100% interest in 77 houses and a partial cut in 24 others. Under the consent decree, major circuit can permanently retain 34 of the houses.

While general circuit policy for the vast 350-theatre group will be handled at UP's New York h.o., management is said to be anxious to keep a number of strong theatre operators in the field. Since both Lightman and Richards have exited the company, Wilby has been singled out as a natural for the chain's southern field general.

**Griffith's Setup**

As for the big Griffith circuit, it now lands in the lap of Video Independent theatres, unit created by the erstwhile employees to operate the group. Key figures in Video are Henry S. Griffing, pres; Claude O. Fulgham and Claude F. Motley, vicepres; Charles R. Guthrie, secretary-treasurer; Kenneth C. Blackledge, William B. Turk, Paul E. Cornwell and Louise Wesson, directors. The octet plans no immediate changes in personnel.

Griffith chain historically dominated much of the Oklahoma-Texas sector. Its troubles started with the launching of a Government anti-trust suit which is still pending and unaffected by the change of ownership. Management changes first occurred when L. C. Griffith retired as pres in 1946 and the switch continued with the death of Harry M. Lowenstein, vicepres, in August of this year.

Shift in the setup of one other giant southern circuit is expected early next year. Interstate chain, partnered by Par with Karl Hobbittselle and Robert J. O'Donnell, will be the subject of dissolution talks, probably in January. It is believed that a clause in the partnership agreement which gives Hobbittselle and O'Donnell the right to buy at book value if Par seeks to end its ties is the one hurdle blocking a deal. However, a compromise is expected since a similar clause worked in both the Wilby and Richards partnerships.

**Private Bankrollers**

Continued from page 1

on the Coast last week, lending credence to the report that it may be involved.

Justman, Heiler and United Artists are engaged in a long-pending deal for financing of Indies. Present arrangement with Dembow and Allen reportedly does not indicate that the overall deal has been consummated. New one is an isolated agreement, but since UA will release the pic it reflects cooperation that may mean further product for the distrib via Justman's angling.

"New Mexico" will start shooting in January, partly at the studio and partly on location in New Mexico. Lew Ayres will co-star and direct. Filming will be in Anasco Color.

Dembow, who was on the Coast for negotiation of the financing deal, returned Saturday (10) to his New York headquarters, where he'll supervise sales for his new unit.

# 'Anne' Chi Critical Beating May Lead To Nix on Visiting Press to N.Y. Shows

New policy toward out-of-town critics on show-catching visits to New York may be adopted by Broadway producers. Question will be raised at the next meeting of the Committee of Theatrical Producers. One possible move which may be discussed at a future session is that the visiting reviewers no longer be given press seats.

Feeling among some CTP members is that giving free seats to the road critics may do more harm than good. Frequent result, it's claimed, is that the critics tend to write tougher notices of the shows when they ultimately go on tour. In most cases, it's admitted, the critics write about the shows during their Broadway run. But even if such notices are favorable, they're figured to bring little added business for the shows while in New York.

However, the crux of the situation is believed to come when the show reaches the individual critic's town. Then he is likely to compare the production unfavorably with what he recalls from his visit to New York. In some cases the performance may have deteriorated, because of either necessary cast replacements or the inevitable effects of a long run. In other instances, producers feel, the original performance may seem better in the critic's recollection than it actually was at the time, so the show he sees on tour cannot possibly equal it.

Attacks on Anderson. As a case in point, CTP members cite "Anne of the Thousand Days," which received a severe critical drubbing in Chicago last week after being enthusiastically received elsewhere on the road and getting generally fine notices in New York. It's considered curious that the Chicago reviews should have been almost uniformly (Continued on page 61)

## Robbins' Stint With N.Y. Ballet Troupe Proof Of Craft's Hold on Members

Hold that ballet has on its crafts-men has been strikingly demonstrated recently by Jerome Robbins, highest-paid choreographer on Broadway, who has been dancing with the N. Y. City Ballet Co. at the City Center, N. Y., during its three-week fall season which ended Sunday (11).

Robbins, who staged the dances for "Miss Liberty" (Imperial, N. Y.), also choreographed a ballet, "Guests," which the City Center troupe revived this season. Robbins approached George Balanchine, troupe's artistic director (also stage of the dances in "Where's Charley?" at the St. James, N. Y.), and asked if he could dance with the troupe this fall. He'd take second or tertiary roles, or anything offered him. He wanted to keep working in ballet, he said, to keep his "feel" in ballet and maintain his style.

Balanchine gave Robbins the title of assistant artistic director, for appearance's sake, and used him in first and second leads in such ballets as "Bourree Fantastique" and Robbins' own "Guests." Robbins attended classes every morning, going through the drills like any member of the corps.

## EYTHE TAKES OPTION ON 'VALENTINES' PLAY

Hollywood, Dec. 13. William Eythe has taken an option on "The Valentines," a new play by Richard Hepburn, brother of Katharine Hepburn.

Eythe, currently in Columbia's "Customs Agent," will start work on production of the play when he finishes in the picture.

## Graham With L'ville Orch

Louisville, Dec. 13. Dancer Martha Graham will appear with the Louisville Orchestra Jan. 4 and 5. William Schuman has been asked to compose the score. Composition of her Louisville dance has been completed by Miss Graham, and Charlotte Trowbridge will design the costume. Concerts will be staged at Columbia Auditorium.

## 28-Piece Accordion Orch May Play in Carnegie Hall

A 28-piece all-accordion symphony orchestra may play Carnegie Hall, N. Y., early next year. Founded in Italy three years ago by Alfredo Frontalini, the outfit may be brought in under the sponsorship of Sol Hurok. Deal currently is in the discussion stage, is faced with a number of snags, mainly the Petrillo ruling against foreign orcs playing in the U. S. Of the musicians, one-half play regular accordions, while the others handle special instruments. If the group comes over, Frontalini expects to lose about \$20,000 on the venture. However, his main purpose in wanting the orch to make an American appearance is to introduce the new accordions, which he manufactures in Italy.

## 3,000,000 Potential Young Theatregoers Overlooked in N.Y., N.J.

New York.

Editor, VARIETY: I was interested to note in your last edition the statement by Leonard Hayward deploring the fact that the average theatregoer is over 25, whereas the average filmgoer is under that age. To me that has always represented the most serious threat to the theatre, for as this average filmgoer becomes older, we will find the age of the theatregoer increasing accordingly.

More important, however, is what will now become of Mr. Hayward's statement. Is it to form the basis for action or will it be added to the enormous file headed "Ills of the Theatre" along with the highly expensive Bernays report and the observations of many of the theatre's fine minds?

My interest in the subject stems from the fact that for the past five years I have conducted a scholastic promotion which aims theatrical publicity at the high school and college student. The reaction I have had from many theatre people has been sufficient to show me that they feel perfectly able to ignore this element of the public. Yet there are more than 300 high schools and colleges in New York and New Jersey with an enrollment of over 3,000,000 potential theatregoers.

The League of New York Theatres, which I contacted concerning a scholastic promotion on the theatre in general, replied that it was composed of theatre owners only, and implied that these individuals could not be concerned with the state of the theatre.

What, then, is to be done about Mr. Hayward's observation? The wooing of young people is vitally important, a field in which Hollywood has been so far ahead of Broadway that the results should have been obvious years ago.

Daniel E. Leavitt.

## Kingslow Phantom 'Anna' Billing Starts Protest

Chicago, Dec. 13. Actress Janice Kingslow filed a complaint with Equity last week, charging the package show, "Anna Lucasta," has been using her name in its ads in various cities the tabloid lighter has been booked. Miss Kingslow, as a result, has been receiving bad notices for a part she is not doing. Actress did appear in "Anna Lucasta" for the one week it played the southside Regal theatre here in October.

Show is booked into Negro pic houses and packaged out of Gotham by Ben Kutcher.

### Equity Checking

According to Equity officials in New York, the stage manager of the touring "Lucasta" troupe has explained that at all performances of the Philip Yordan play an announcement has been made from the stage that Miss Kingslow is no longer in the cast.

However, that and other complaints against the management are still being investigated by the union.

## Adds Symph to Pix

Detroit, Dec. 13.

The Little Symphony Orch (30) has been booked at the 4,000-seater Michigan theatre for a concert each Sunday afternoon beginning Jan. 1. The orchestra will be presented in addition to the regular film. There will be no increase in prices.

Orchestra, made up of musicians of defunct Detroit Symphony Orch, will be directed by Valter Poole.

## N. Y. Dance Theatre Brings Together Top Terpers, Directors

The newly-organized N. Y. City Dance Theatre, preeming at the City Center, N. Y., tonight (Wed.), will set an unusual number of "firsts." The first theatre of contemporary dance in N. Y., the unit brings together for the first time practically all the major native dancers and choreographers on the current scene. Unit consists of 71 dancers, actors, singers and choreographers, and its programs for the 10 performances set for Dec. 14-18 and 21-24 will present six dance premieres and as many more important revivals, as well as regular repertory numbers.

New group is being financed by the City Center as the fourth of its permanent projects, other three being the N. Y. City Theatre Co., N. Y. City Opera Co. and N. Y. City Ballet Co. Companies represented are Charles Weidman's, with Peter Hamilton and Nadine Gae; Jose Limon's, with Pauline Koser, and the Jane Dudley-Sophie Maslow-William Bales trio with the New Dance Group. In addition, Valerie Bettis, Merce Cunningham, Nina Fonaroff, Katherine Litz, Beatrice Seckler and Iris Mabry will appear as soloists.

Furthermore, the list of sponsoring choreographers includes Martha Graham, Hanya Holm, Doris Humphrey, Anna Sokolow and Helen Tamiris as well as several others listed above, while an advisory board consists of Martha Hill, Louis Horst, Norman Lloyd and Jean Rosenthal. Probably unique in America, group represents amazing coordination of rival modern dancers, all leaders in the field.

Group was the idea of Morton Baum, City Center exec committee chairman, and was initiated by Isadora Bennett and Richard Pleasant, latter two being the managing directors. Tie with Broadway is strong, as the Misses Holm, Bettis, Tamiris, Sokolow, Humphrey and Graham, and Weidman and Limon, have choreographed or danced in Broadway shows. Group also lists a number of returnees from Broadway on its dance roster, including Bambi Linn, Zachary Solov, Peter Hamilton, David Nille, Virginia Bosler, Marc Breaux and Glenn Tetley, the last two on loan from "Kim Me. Kate."

Two-week engagement will be watched with interest, as on the boxoffice reaction and general support will depend a longer spring season, as well as a more ambitious setup next year.

## Equity to Reclassify Extras Used as Actors

Pending further study and a final decision by Equity council, the union's executives have been authorized to "reclassify" supers or extra players who are being used as actors or bit players. That was voted yesterday (Tues.) by the council. The League of N. Y. Theatres had previously protested Equity plans for a general pay increase for the supers and extras.

The council yesterday also turned down bid by Cheryl Crawford to lay off the touring "Brigadoon" the four days before Christmas without salary. The producer was told she must pay the cast a half-week or \$10 per performance. Request by the Shuberts to lay off the touring "Student Prince" without salary for the entire pre-Christmas week was also denied.

Lee Sabinson was given permission to put the cast of the touring "Finian's Rainbow" on a week-to-week basis, provided he would pay the transportation back to New York of any players who decide to leave the company.

William Wynne, managing director of the Pittsburgh Light Opera Assn., is spending the winter as stage director of the Royal Opera, Stockholm.

## Inside Stuff—Legit

Booking of "Arms and the Girl" into the 46th Street, N. Y., where it will open the second or third week in January, followed a hassle between the Theatre Guild and Anthony Brady Farrell, owner of the Hellinger, N. Y., where the musical was originally slated to go. Lawrence Langner, Guild co-director, apparently couldn't decide where he wanted to spot the production. Meanwhile, Farrell has "Texas, L'il Darlin'" at the Hellinger, and wanted to be able to arrange for another house for it in case the Guild finally decided, to have the Hellinger for "Arms and the Girl." Lee Shubert was reportedly offering the Winter Garden (where Les Ballets des Paris is current) and Louis A. Lotito had suggested the 46th Street for the Guild musical. "Regina" is current at the 46th Street.

After Farrell finally set a deadline for a decision, Langner chose the 46th Street for the new production. So Farrell will keep "Texas" at the Hellinger for an extended run if possible. Odd angle of the situation is that Farrell is associated in the presentation of "Arms," having put up half the \$200,000 bankroll for the show. He has also supplied \$85,000 of the \$100,000 financing of "Texas," in which Langner is interested.

Helen Thompson, who operates the Play of the Month Guild as a subscription setup for selected legit shows, originally started the project in 1941 registering the name at that time and running it for about a year on a test basis, but discontinuing it during the war years. She revived it last September and has since offered the following shows to her subscribers: "I Know My Love," "Lost in the Stars," "The Browning Version," "Regina," "That Lady" and "Gentlemen Prefer Blondes." She declines to reveal the number of subscribers, but the annual dues are \$10. Entire setup is more or less similar to, but antedates, the Show of the Month Club, operated by Sylvia Siegler.

Besides her Play of the Month Guild, Miss Thompson holds an option on the Elton Rella play, "Sign of Winter" (formerly titled "Stars in the Dark Cave"), for which she's dickering for a co-production deal for this season on Broadway.

Backers of "Caesar and Cleopatra" revival to be presented Tuesday (20) at the National, N. Y., include playwright S. N. Behrman, \$600 (1/2%); producers Marjorie and Sherman Ewing, \$600 each (1/2%); Ruth (Mrs. Marshall) Field, \$1,200 (1%); co-producer Julius Fleischmann, \$6,000 (5%); theatre program publisher Al Greenstone, \$600 (1/2%); theatre owner and realtor Messmore Kendall, \$600 (1/2%); Playbill publisher Richard M. Huber, \$1,200 (1%); actress Peggy Wood, \$600 (1/2%), and producer Dwight Deere Wiman, \$4,800 (4%). Richard Aldrich and Richard Myers, in association with Fleischmann, will present the \$60,000 production.

Display ads for "Alive and Kicking" on recent Sundays in the Boston papers have aroused comment in legit circles there. One appearing last Sunday (11), signed by co-producer William R. Katzell, in the form of an open letter to Boston, stated that because of the success there of his two previous co-production efforts, "Finian's Rainbow" and "Lead an Ear," he had brought "Alive" there for its tryout. Catch to the statement was that "Finian" played the Hub after a year on Broadway, while "Ear" tried out there after an extensive run on the Coast. Two weeks previously, the "Alive" copy listed Katzell's credits as co-producer.

"Alive" drew unfavorable reviews.

Number of staff members of the New Yorker mag attended last week's premiere of "Metropole," a comedy by staffer William Walden about the publication and its editor, Harold Ross. However, Ross did not attend and, according to the author, declined an offer to read the play in advance.

Lois Long, New Yorker fashion editor, attended the opening as the guest of Howard Barnes, critic of the N. Y. Herald Tribune. Mrs. Barnes sat with Otis L. Guernsey, Jr., the paper's second-string legit-film critic, while Mrs. Guernsey sat with Bert McCord, who writes the sheet's daily theatre news column.

Franz Steininger, producing "Lady From Paris," rewritten version of Broadway musical of two seasons ago, "Music in My Heart," had physical production built backstage at Nixon theatre in Pittsburgh with idea of opening tour there last week. But he was unable to get show together in time, and instead of saving some coin has added to production cost in transportation. That's because "Lady" will open now instead in Hartford Jan. 3, due to fact that Nilton wasn't available when Steininger wanted to come in. "Lady" will co-star Irene Bordon and Billy Gilbert.

Freddie Wayne, young comedian in "Texas, L'il Darlin'," wrote, directed and produced the G.I. version of "Carmen" that toured the European theatre for a year. His Broadway career, however, was limited to ushering at the Alvin, when Jose Ferrer was starring there in "Cyrano." Ferrer told Wayne to stick it out on Broadway and Wayne did. He was chosen to play in Westport, the role he's now doing in the Broadway version. Now he's getting screenest bids.

William Hawkins, whose review of "The Father" in the N. Y. World-Telegram merely mentioned the name of Mady Christians as co-star of the revival but failed to comment in any way on her performance, subsequently requested an interview with the actress. Miss Christians agreed and, when he arrived at her apartment, had a clipping of his notice prominently displayed on the coffee table in front of the sofa where she seated him. Neither commented on it, however.

## Govt. Blessing in N.Y. Visit of Canada Ballet

Another instance of government or semi-official aid to artistic ventures (a la government backing to Sadler's Wells Ballet of London) appears this week in the first visit to N. Y. of the Montreal Ballet and the Volkoff Ballet of Toronto. Two troupes, totaling 48 dancers, will fly in for a single performance of a Canadian Dance Festival at the 62nd Street YM&YWA Saturday night (17). Canadian government-assisted airlines are offering troupes 50% reduction in transportation to bolster the event, and various Canadian clubs here are arranging billeting.

Event is expected to gross about \$1,200, with expenses here estimated about \$500-\$600, balance to take care of transportation and incidentals. The Montreal Ballet, headed by Ruth Sorel, will present "Gaspesienne," based on French-Canadian folklore, and choreographed by Miss Sorel. Volkoff Ballet, headed by Boris Volkoff, will present "The Red Ear of Corn," based on an Indian legend, in Volkoff's choreography.

## Todd Gives Up on 'Aida'; Refunds \$247,000 Budget

Michael Todd has dropped plans for the production of "My Darling Aida" and has given up his option on the script. After a long series of disagreements with Charles Friedman, who adapted the musical from Verdi's "Aida," the producer is immediately refunding the \$247,000 financing he had raised. That included \$22,000 oversubscribed.

The producer, whose "As the Girls Go" is current at the Broadway, N. Y., will decide in a few days which of the other two projects on his agenda he will turn to first. One is a revue, to be titled "Michael Todd's Peep Show." The other is a play by Garson Kanin, "For Men Only."

Although confirmation could not be obtained yesterday (Tues.) from Friedman's agents, the William Morris office, he is expected to sign a contract shortly with another management for the production of "My Darling Aida."

# Flops Kept Him in Legit, Sez Farrell; Has System for Dodging Come-Ons

By HOBE MORRISON

If Anthony Brady Farrell ever begins making money out of show business he'll have to look around for some other avocation. Meanwhile, although he's having less fun in the theatre than he hoped, he's enjoying it and intends sticking at it—at least until he gets a hit and his Mark Hellinger theatre is in the black.

"There's no incentive for me to concentrate on my chain business anymore," he says. "I have a capable manager who keeps it running smoothly from day to day, and if he's uncertain about anything he checks with me. So I'm not essential there. I put in 12 years of hard work to get the business on a profitable basis.

"I was always interested in the theatre, but I had to concentrate on business. Now I give a day or two a week to the chain business and the rest of the time I can devote to the theatre. My children are all grown up and married—I have two grandchildren. The kids aren't interested in the business; they don't need me anymore, and I don't want to pile up a lot of money just to go in taxes. So I'm using it to do the thing I've always wanted to do.

"When I arrived on Broadway and backed my first show, 'Hold It,' there seemed to be resentment at my presuming to enter the theatre from Albany. The papers, particularly the columnists, gave me a workout. They made me out to be a playboy on the make. And when I supported all those kids from the show that summer, everyone seemed to take it for granted I had an angle. People even hinted that I was keeping several of the girls.

"Well, they gave me the works. It hurt some at the time, but there's nothing much left for them to print. Anyway, I no longer care what anyone says. I've been through it all, and now I just don't pay any attention."

The millionaire industrialist, theatre owner and producer describes his system for brushing off the constant propositions tossed at him. "I'm fair game for every come-on known or unknown to show business," he declares. "A dozen or more times a day somebody tries to sell me something. But I now just say flatly that I'm not interested and that they're wasting their time and mine. They generally recognize that I mean it, and let me alone."

Although he shuns most investments, Farrell is becoming one of

(Continued on page 61)

## Unusual Method For Direct Mail Hypothesis Tried on B'way Shows

Unusual method of direct mail exploitation is being used by the managements of several Broadway shows. It consists of special mailings to selected "opinion molding" groups such as travel agents, teachers, union officials, heads of social, fraternal, religious and civic groups, etc. Each group is circularized with material intended to provoke their attention or interest.

Project is being carried out by William Fields, for the following shows he presenents: Playwrights' Co. production of "Lost in the Stars," the Berlin-Sherwood-Hart presentation of "Miss Liberty" and the incoming Aldrich & Myers revival of "Caesar and Cleopatra." Material has also been sent out on the touring "Anne of the Thousand Days." About \$100 a month is being spent on the mailings.

Some of the mailings have included reviews and a souvenir book about the historical background of "Anne," to history and literature teachers; reviews of "Goodbye, My Fancy" to heads of university women's organizations; the "Miss Liberty" column by Walter Winchell about the Statue of Liberty to history and civics teachers, and Mrs. Eleanor Roosevelt's column about "Lost in the Stars" to fraternal and religious groups.

Fields has previously experimented with various exploitation and research angles, including a survey of the mail orders for "Anne," "Fancy," "Joan of Lorraine" and "Street Scene," and a ticket distribution setup in a Trenton department store.

## Dean, Greene Get W. Africa Atmosphere for 'Matter'

Basil Dean and Graham Greene, co-authors of the dramatization of the latter's novel, "The Heart of the Matter," are currently in Free-town, West Africa, to absorb local atmosphere for the Broadway production of the play, to be presented by Richard Rodgers and Oscar Hammerstein II. They are due to sail next Wednesday (21) for the U. S.

Ian Hunter is the only one thus far set for the cast, but an English actress is being sought for the female lead. Remaining 14 parts will be cast in New York. Dean will stage the play, with rehearsals scheduled to start late in January.

British director planned about 10 days ago to Paris, where he met Greene and flew with him to Free-town.

## Dalrymple Debut As a Director

Producer-presagent Jean Dalrymple, whose last Broadway presentation was last season's Jean-Paul Sartre drama, "Red Gloves," is planning to make her directorial debut with "The First Gentleman," with Basil Rathbone starred. Jed Harris, who staged "Gloves," is expected to stand by in an advisory capacity, probably without billing. Margaret Phillips is being sought as femme lead.

Norman Ginsbury drama, originally presented in London by Henry Sherek, with Robert Morley in the title part of King George IV of England, was recently held by the Shuberts, who sought Rathbone for a Broadway production this season. However, Miss Dalrymple has since acquired the script.

Except for short trips east, Harris has recently been working as a screen director in Hollywood.

## Yale's Advanced Course

New Haven, Dec. 13. Yale U. has adopted a plan whereby advanced students of theatrical production will get a chance to work under actual conditions. Selected students are being sent to neighboring community theatres where they are given full producer responsibility in choosing casts and technical staffs for the presentation of their thesis plays.

The first of the student productions took place early this fall at the Peabody playhouse, Boston.

## Schwartz Sets Tour

Maurice Schwartz's "Yoselle, the Nightingale" is now in its last two weeks in New York, closing Dec. 25 at the Yiddish Art Theatre.

Sholem Aleichem comedy opens a week's engagement in Montreal, at his Majesty's, Jan. 1, followed by a week in Toronto at the Royal Alexandra, Jan. 8. Other key cities are being set.

## 'Fancy' Netted \$50,000; 'Browning,' 'Metropole' Dropped About 80-85C

Last week's three closings on Broadway included one hit and two failures. The hit was "Goodbye, My Fancy," which wound up with a profit of around \$50,000 on its \$65,000 investment. The two flops were "The Browning Version," which lost about \$30,000-\$35,000, and "Metropole," which dropped about \$50,000. All three shows are still regarded as prospects for picture sales.

"Fancy," a click from last season, had a somewhat involved history. Presented by Aldrich and Myers, in association with Michael Kanin, after extensive doctoring during a tryout tour, it received favorable notices and played for several months at virtual capacity, with Madeleine Carroll starred. Ruth Hussey subsequently took over the part and, after being announced to close in mid-summer, the comedy continued into the fall period.

Miss Carroll took the original production on tour last fall and a second company was formed to continue at the Martin Beck, N. Y. After six weeks of in-and-out business, the road edition was forced to close in Baltimore because of the star's illness. Meanwhile, Ann Harding replaced Miss Hussey in the New York troupe, which by that time had regained its production cost and made a profit of about \$6,000. Approximately \$5,000 of that amount was lost in the last few weeks when the show moved to the Golden, N. Y., and business plunged.

"The Browning Version," a presentation of two Terence Rattigan plays (the other was "Harlequinade"), was produced by Maurice Evans on a \$50,000 budget. On the strength of theatre parties it earned an operating profit for some weeks, but had slumped recently. Rather than take several weeks of heavy losses on the possibility of making a boxoffice comeback after Christmas, Evans closed the production. He will probably return between \$15,000 and \$20,000 to the backers.

"Metropole," which Max Gordon brought in for just under \$50,000, folded Wednesday night (7) after a two-night run, when it received unanimous critical pans. Quick closing (plus the fact that the producer has a major share in the ownership of the Lyceum theatre) limited the loss on the Broadway engagement.

# Business for Pre-Christmas Week Looms Better Than in Previous Years

## Local Concert Managers Asking for Reduced Fees

Demand for downward revision of artist fees is likely to dominate the agenda for the second annual meeting of the National Assn. of Concert Managers, to be held today (Wed.) and tomorrow at Carl Fischer Hall, N. Y. Artists in the middle-price category of \$1,500 to \$2,000 especially aren't justifying their fees, according to local managers around the country. Still rising costs in presenting attractions is another gripe.

Lawrence Tibbett and Sol Hurok will talk at various sessions. Patrick Hayes, of Washington, will preside.

## Treasure Island For Schwab Circus

Miami Beach, Dec. 13.

Treasure Island, located on North Biscayne Bay between Miami Beach and Miami, has been selected as site for the Laurence Schwab-St. John Terrell Music Circus, with premiere date set for Jan. 9. Plans call for an eight-week run.

The tent idea in operetta presentations, which clicked in Lambertville, N. J., last summer, will feature one of Schwab's early Broadway hits, "The Desert Song," for the first staging, with John Tyers and Helena Bliss in the leads, plus a company of 40. Local singers and talent will make up the major portion of the permanent company. Additional offerings include "Chocolate Soldier," "Rose Marie," "Naughty Marietta," "Vagabond King," "New Moon" (another Schwab property) and "Merry Widow."

Schwab will be producing director for the series, with Arthur Lief as musical conductor. Ticket scale calls for a \$1.50 to \$4 admission. Erection of the candy-striped tent, which will be home of the company, has begun.

## Present Toledo Prize Play

Toledo, Dec. 13.

Harold Jaediker Taub's "Victoria and Palmerton" topped the \$500 Edward Lamb playwrighting contest award. The Toledo Repertoire Little Theatre, contest's sponsor, will present the work for 10 performances, beginning March 17.

Play was chosen out of a total of 232 entries.

With Christmas Eve falling on a Saturday night this year, legit managers figure that business for that performance may be somewhat better than usual. Traditionally, Dec. 24 is rated just about the worst night of the year. However, there have been signs of some improvement in the last few years, and managers believe that the long-standing conditions may be changing in that regard.

On the basis of advance sales, there is some indication that business for the entire pre-Christmas week may top that of previous years. Boxoffice staff always try to toss mail orders for indefinite dates into that week, so advance prospects for that period usually are better than warranted by the final gross figures. However, this year there appears to be a trifle more than normal demand, although by no means as much as for the other weeks.

Fact that two of the established hits, "Where's Charley?" and "Mister Roberts," are laying off the pre-Christmas week may tend to push advance orders for that period to other shows. Also, the lack of available seats for such smash-ups as "South Pacific," "Gentlemen Prefer Blondes," "Kiss Me, Kate" and "Death of a Salesman" may also boost the other productions as alternate choices.

Pattern is Changing  
Possible improvement of Christmas Eve from a business standpoint may be part of a broader development. For example, managers say that the attendance pattern for the various nights of the week is changing. Thursday nights, traditionally slim, have been improving, while Wednesday nights have been tapering off.

Besides Saturday nights, which are always good (less so in mid-summer, when many New Yorkers are out of town), Fridays and to a lesser extent Tuesdays, generally tend to be strong. Monday nights have been slipping the last few seasons and, with Wednesdays, are now apt to be the low points of the week.

Except for a few shows of special appeal, midweek matinees generally get the least attendance, despite the lowered scale then. That has always tended to be true, but has apparently become more so in recent years. Saturday matinees are usually better, but not too good.

In general, conditions on the road tend to be somewhat similar to Broadway, except that on single-week stands business is usually light Monday and to a lesser extent Tuesday nights, until the reviews register and public demand for the show builds. Saturday night tends to be even bigger out of town than in New York.

## 'How Long' May Come To N. Y. at \$45,000 Cost; Is Financed at \$34,000

Leon Brunesky-Edward Gilbert production of "How Long Till Summer," opening a tryout tomorrow night (Thurs.) at the Shubert, New Haven, may be brought to Broadway for about \$45,000, depending on the grosses it gets this week and the following fortnight in Philadelphia. Management is spending an unusual amount on display advertising in an effort to pull advance mail orders, both out of town and in New York. Copy features an unusual letter of endorsement from Mrs. Eleanor Roosevelt, who attended a reading of the script some weeks ago.

Production is financed at \$34,000, with provision for a 15% overall. Backers include co-producers Brunesky and Gilbert, \$765 and \$1,445, respectively; Gilbert's father, Harry Gilbert, \$5,950; presagent David Lipsky, \$680; and scene designer Ralph Alsberg \$340. The Herbert and Sarette Rudley drama, with a cast including Josh White, Ida James, Frank Wilson, Josh White, Jr., Fred Washington and Leigh Whipper, is due Dec. 27 at the Playhouse, N. Y. General partners are obligated for outlays above the budget.

Linwood Park, Ft. Lee, N. J. housing development, to have 1,500-seat theatre designed for summer stock. House will be named the Barrymores.

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# Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 28th week of the season) and the corresponding week of last season:

	This Season	Last Season
<b>BROADWAY</b>		
Number of shows current	29	28
Total weeks played so far by all shows	465	563
Total gross for all current shows last week	\$612,900	\$650,000
Total season's gross so far by all shows	\$13,107,900	\$13,569,100
Number of new productions so far	20	32
<b>ROAD</b>		
(Excluding Stock)		
Number of current touring shows reported	21	26
Total weeks played so far by all shows	430	594
Total road gross reported last week	\$390,100	\$448,500
Season's total road gross so far	\$9,372,100	\$12,123,000

## Chi Drags; 'Anne' Brutal at \$14,000, 'Story' Stays, \$17,800, 'Salesman' 17G

Chicago, Dec. 13. Anticipated pre-holiday slump has settled over cloudy legit scene here. "Anne of the Thousand Days," which opened last week, decided not to buck the pre-Xmas drop, after taking a look at the notices, and will vacate the Great Northern, Dec. 17, instead of sticking around until Dec. 31, as planned. "Detective Story," which would have forced it out of the Blackstone by Dec. 25, will be presented at the Great Northern, on heels of "Anne."

"Kiss Me, Kate," the big hit in town, continues to park 'em in, undaunted by a \$3,000 drop from last week, because of its advance for post-holiday weeks. "Death of a Salesman" is faring so-so, expecting its lull and hoping for a climb after Jan. 1. "Goodbye, My Fancy" and "Yes, M'Lord" are both slated for Dec. 26 openings. Ballet theatre also opens on the 26th, staying until Jan. 8, at the Civic Opera House.

**Estimates for Last Week**

"Anne of the Thousand Days," Great Northern (1,500; \$4.33). Heavy treatment by critic causing show to pull out Dec. 17. First week, under \$14,000.

"Detective Story," Blackstone (6th wk) (1,350; \$4.40). Pre-Xmas lull hitting, with legit remaining indefinitely; \$17,800.

"Death of a Salesman," Erlanger (12th wk) (1,334; \$4.33). Skidded to new low of \$17,000.

"Kiss Me, Kate," Shubert (12th wk) (2,100; \$6.18). Also feeling brunt of pre-holiday lull with \$46,000.

New York City Opera, Civic Opera House (3,500; \$4.94). Last 10 performances ending tomorrow (14) hit around \$63,000.

## 'Finian's' 19G, St. Louis; 'Roberts' in for 3 Weeks

St. Louis, Dec. 13. "Finian's Rainbow," which capped a swell \$22,350 for a brief stand here several weeks ago, disappointed in a full week engagement at the American that wound up Saturday (10).

Eight performances with the house scaled to \$4.27 grossed almost \$19,000.

"Mister Roberts" teed off a three-week stand at the American last night (Mon.) with a near-capacity house on deck.

No performances will be presented either Xmas eve or Xmas night. The house is scaled to \$4.27, with the tab hiked to \$6.10 for New Year's eve.

## 'Blossom' Fails To Bloom in Pitt, 10 1/2 G

Pittsburgh, Dec. 13. Second of the Shubert perennials, "Blossom Time," didn't even come close to the first, "The Student Prince," this season. Playing Nixon last week, operetta had to dig to get sparse \$10,500. Just a little more than half what "Prince" did only a fortnight ago.

Although critics gave it a good send-off, insisting this was the best production of "Blossom Time" in several years, show never got started and got caught right in the middle of the Xmas shopping rush, some bad weather and generally bad conditions. It was scaled down to \$2.50 (\$3.25 with Federal and city taxes).

Nixon dux for the next fortnight, and just as well considering his lately, reopening Dec. 26 with "Man Who Came to Dinner." That'll be followed by "Philadelphia Story" and then the new Kermit Bloomgarden offering, "The Man."

## 'Streetcar' Hits \$16,500 In 2d New Orleans Week

New Orleans, Dec. 13. Apparently New Orleans is still a split-week stand. At least it isn't good for two weeks, even for a play with a strong local angle, such as "Streetcar Named Desire," which is located in the French quarter here. On its second and final week at the 1,450-seat Poye, ending Saturday night (10), the Tennessee Williams drama grossed about \$16,500, giving it a total take of about \$33,000 for the fortnight night. Show was well received, but there just doesn't seem to be enough business here for two weeks.

After dividing the current week between Jackson, Miss.: Little Rock and Memphis, the Irene Selznick production will lay off next week and then resume its tour Dec. 26.

## 'Like' \$14,300 In 4, N. Haven

New Haven, Dec. 13. Preen of Katharine Hepburn in the Theatre Guild production of "As You Like It" at the Shubert last weekend (8-10) was SRO before the initial curtain. That meant that the take on four performances at \$3.60 top was just over \$14,300.

Current scene continues a procession of tryouts, with "How Long Till Summer" breaking the ice for four performances (15-17). Next week gets preem of the Dwight Deere Wiman revue, "Dance Me a Song" (22-24), and that one is followed by another neophyte, "The Enchanted," due Dec. 28-31.

## 'A la Carte' \$13,000, L.A.; 'Kitty Doone' Is Solid

Los Angeles, Dec. 13. Business continues dull here, with "A la Carte" still able to hold its own but not to make any important b.o. advance. Bright new entry, from the standpoint of entertainment, is Aben Kandel's comedy about Hollywood, "Kitty Doone," at the small Circle Players Theatre.

**Estimates for Last Week**

"A la Carte," El Capitan (1,142; \$3.60) (4th wk). Down a trifle, to \$13,000.

"Kitty Doone," Circle Playhouse (150; \$2.40) (1st week, six days) \$1,700, solid business.

## Shows in Rehearsal

"Arms and the Girl" — Theatre Guild. Anthony B. Farrell.

"Dance Me a Song" — Dwight Deere Wiman.

"Design for a Stained Glass Window" — William Berney & Howard Richardson.

"Enchanted" — David Lowe & Richard Davidson.

"Happy As Larry" — Leonard Silman.

"Happy Time" — Rodgers & Hammerstein.

"Member of the Wedding" — Robert Whitehead & Oliver Rea.

"Paragon" — Shuberts.

"The Man" — Kermit Bloomgarden.

## 'U.S.A.' 36G, Frisco

San Francisco, Dec. 13. "Inside U. S. A." with Beatrice Lillie, hit a sizzling \$36,000 for its second stanza at the 1,775-seat Curran, where it's set for only a 19-day run.

Show, town's only legit, is scaled to \$4.80.

## 'Rat' \$19,400 in 7, 'Summer' \$14,900, 'Brig' 24 1/2 G, Philly

Philadelphia, Dec. 13. Philly has its first non-musical smash hit of the season running currently at the Forrest. "The Rat Race," which opened last Wednesday (7) after a bought-out preview performance the previous evening, collected rave notices all along the line and equally enthusiastic word-of-mouth.

The Forrest and Shubert will both be dark next week but the Locust and Walnut have midweek openings. Locust gets "How Long Till Summer" on Tuesday (20) for five-day stay and the Walnut gets "Member of the Wedding" on Thursday (22) for ten-day engagement. Both plays deal with the racial problem.

**Estimates for Last Week**

"The Rat Race," Forrest (1st wk) (1,766; \$3.90). Opened to public Wednesday night (7) after bought-out benefit performance Tuesday. Topped \$19,400 for seven performances, including preview; reflects critic's praise and favorable word-of-mouth.

"Brigadoon," Shubert (1st wk) (1,677; \$3.90). Musical, paying third visit here, led the town on the week with \$24,500 but that was a long way from capacity, which wasn't reached until Saturday. However, tuner ought to add another five grand to first week figure in final season.

"Summer and Smoke," Locust (1st wk) (1,580; \$3.90). Second American Theatre Society subscription play of season. Notices fairly good; biz likewise at nearly \$14,900. "How Long Till Summer" comes to house Tuesday (20) for five-day stay.

Blackstone, Walnut (1st wk) (1,340; \$2.60). Very disappointing biz this year after a couple of sensational engagements. Figured not enough had elapsed since last appearance of the magician last February; \$6,000. "Member of the Wedding" to open next Thursday (22).

## 'BORSCHTCAPADES' IN 9G FOR TWO IN CLEVE.

Cleveland, Dec. 13. "Borscht Capades," Hal Ziegler's English-Yiddish variety revue, mopped up with a gross of \$9,000 in two performances Saturday and Sunday nights (10-11) at the 2,300-seat Masonic Auditorium here. Return engagement was at a \$4.90 top.

Mixed-language presentation previously played the Eighth Street theatre, Chicago, grossing about \$24,000 in seven performances from Nov. 27 through last Friday night (8). It next heads back to California, opening Dec. 24 at the El Patio, Hollywood, but will return to Chicago several weeks later and play some dates in Florida later this winter.

## 'Sky' Roams the Midwest For Okay \$11,000 Week

Indianapolis, Dec. 13. "Light Up the Sky," playing one-nighters the first half of the week at Shea's, Erie; Colonial, Akron and Weller, Zanesville, and giving four performances Thursday-through-Saturday (8-10) at the Murat here, put together a total gross of almost \$11,000 for last week. Local stand accounted for \$5,000 at a \$3.60 top.

Moss Hart comedy is dividing this week between Louisville, Springfield, O., and Columbus, and lays off next week.

## 'Story' \$10,600 in Split

Buffalo, Dec. 13. Sarah Churchill in "Philadelphia Story" managed to draw a moderate public from Christmas shopping last week, putting together a total gross of \$10,600 in five performances Monday through Thursday (5-8) at the Erlanger, Buffalo, and three Friday and Saturday (9-10) at the Auditorium here.

Theatre Guild production moved to the Royal Alexandra, Toronto, for this week.

## Seasonal Droop Clips Broadway, But 'Blondes' SRO \$25,500 First 4, 'Clutterbuck' \$15,900, 'Door' \$11,000

Legit attendance on Broadway last week followed its annual pre-Christmas pattern, with receipts on most shows dropping to new lows and all but a small handful of the top hits feeling the slump. This week and next are expected to be even worse.

Last week's three closings were "Metropole," "Goodbye, My Fancy" and "The Browning Version." Closing Saturday night (17) are "Streetcar Named Desire," "Yes, M'Lord" and probably "Regina," while "Mister Roberts" and "Where's Charley?" will lay off next week to give their casts a pre-holiday vacation. Due to close Jan. 7 are "Diamond Lil" and "Madwoman of Chaillet." There are no openings this week, but five entries (including the annual City Center season) are scheduled through Jan. 1.

**Estimates for Last Week**

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net; i.e., exclusive of tax.

"As the Girls Go," Broadway (47th wk) (M-1,900; \$6). Taking a beating, but will keep going in expectation of recouping during late winter; about \$22,000.

"Born Yesterday," Miller (20th wk) (C-940; \$2.40). Also felt the general downturn; about \$5,000.

"Browning Version," Coronet (9th wk) (CD-1,027; \$4.80). Terence Rattigan (win-bill never caught public fancy, but earned an operating profit for a time on theatre parties; closed Saturday night (10) after 69 performances; final week jumped to \$14,500.

"Closing Door," Empire (2d wk) (D-1,082; \$4.80). Theatre party bookings are helping offset the prevailing b.o. slump, but the show's prospects may be better indicated after the holidays; first full week rated almost \$11,000.

"Clutterbuck," Biltmore (2d wk) (C-920; \$4.80). British import made a promising start in the face of the generally slack conditions, but its chances are also not yet clearly indicated; first full week got \$15,900.

"Death of a Salesman," Morosco (34th wk) (D-914; \$4.80). Registered another sellout week on the books; \$23,900.

"Detective Story," Hudson (38th wk) (D-1,015; \$4.80). Affected slightly by the trend; \$19,500.

"Diamond Lil," Plymouth (17th wk) (D-1,063; \$4.80). Mae West revival also dipped with the field; \$17,500.

"Gentlemen Prefer Blondes," Ziegfeld (1st wk) (M-1,628; \$6). New musical premed Thursday night (8) to eight raves and a single nix; apparently a solid smash, first five performances drew \$23,500, plus a preview at \$3,700.

"Goodbye, My Fancy," Golden (55th wk) (CD-709; \$4.80). Finally closed Saturday night (10) after 446 performances, having had two revivals, one last summer and another two weeks ago; after a two-week layoff for recasting and rehearsal, it goes on tour, opening Dec. 26 in Chicago; finale shivered to \$5,000.

"Howdy, Mr. Lee of 1930," Center (29th wk) (R-2,964; \$2.60). Maintained about the same pace; \$25,000.

"I Know My Love," Shubert (6th wk) (CD-1,391; \$4.80). Lunt-Fontanne starter is one of the new season's few unquestioned smashes; went clean all performances again and, with Guild subscription completed, the gross hit a new high of over \$23,700.

"Kiss Me, Kate," Century (40th wk) (M-1,654; \$6). Had a few balcony seats left at the midweek matinee; \$46,800.

"Lead an Ear," Mansfield (52d wk) (R-1,041; \$6). Absorbed some of the general droop; under \$14,000.

"Lost in the Stars," Music Box (6th wk) (M-1,012; \$5.40). One of the capacity entries; \$24,000.

"Madwoman of Chaillet," Royale (41st wk) (CD-1,035; \$4.80). Hold-over hit also shared the offish slant; \$11,500.

"Metropole," Lyceum (1st wk) (C-895; \$4.80). Max Gordon venture opened Tuesday night (6) to unanimous pans, so the producer folded the show Wednesday night (7) after two performances; grossed \$3,500.

"Miss Liberty," Imperial (32d

wk) (M-1,400; \$4.80). Sagged with the field; almost \$23,000.

"Mister Roberts," Alvin (95th wk) (CD-1,380; \$4.80). Longrun click also felt the seasonal decline; over \$30,000.

"Montmartre," Fulton (6th wk) (D-976; \$4.80). Almost \$16,000.

"Regina," 46th St. (6th wk) (D-1,319; \$6). Operatic version of "Little Foxes" has reacted to the end of its theatre party bookings and the general downturn; \$13,600.

"South Pacific," Majestic (35th wk) (M-1,659; \$6). Keeps right on getting the standee limit at all performances; \$50,000 as usual.

"Streetcar Named Desire," Barrymore (100th wk) (D-1,066; \$4.80). Finally winds up next Saturday night (17) after one of the most profitable runs ever for a serious play; after a week's layoff it joins the other company on tour, opening Dec. 26 in Philly; next-to-final week registered over \$15,000.

"Texas, L.H. Darlin'," Hellinger (3d wk) (M-1,543; \$6). Tune show has shown encouraging b.o. vigor and theatre owner-producer Anthony B. Farrell now figures on running it through the winter; in the Mark at \$23,400.

"That Lady," Martin Beck (3d wk) (D-1,214; \$4.80). Katharine Cornell's strong personal draw is evident in the healthy attendance; \$27,000.

"The Father," Cort (4th wk) (D-1,064; \$4.80). Has been getting better boxoffice support than anticipated; \$13,700.

"Touch and Go," Broadhurst (9th wk) (R-1,160; \$6). Has been getting virtual capacity trade; over \$32,500.

"Where's Charley?" St. James (61st wk) (M-1,059; \$6). Tapered off a little in the general business slowdown; still plenty of profit at \$33,500.

"Yes, M'Lord," Booth (10th wk) (C-712; \$4.80). The Shuberts' British import closes next Saturday night (17); has not earned back the \$50,000 production cost, but has made an operating profit and kept the limited-capacity theatre lighted; around \$7,000 last week.

**Future**

"Caesar and Cleopatra," Dec. 20, at National; "Rat Race," Dec. 22, at Barrymore; "Velvet Glove," Dec. 26, at Booth; "How Long Till Summer," Dec. 27, at Playhouse; "She Stoops to Conquer," Dec. 28, at City Center.

## 'Alive' Kicking Brisk 15G, Hub

Boston, Dec. 13. Another little lull in the Hub, with only two houses lighted during the week and both facing the traditional tough sledding of the opening weeks of the Christmas shopping rush. Ballet Theatre got off to a good start but his slipped before the weekend to bring the take down to only a moderately good level.

"Alive and Kicking," a new musical revue, debuted on Thursday (8) and got helpful though not enthusiastic reviews on the basis of it's not quite being ready. "As You Like It" opened at the Colonial last night (12) for two weeks under Guild auspices, and "The Velvet Glove" tees off tonight along with the new Hasty Pudding show of Harvard, a musical called "Heart of Gold."

**Estimates for Last Week**

"Alive and Kicking," Shubert (1st wk) (1,750; \$4.80). Did near \$15,000 on four performances. Remains until Christmas and should improve both as a show and a money-maker as the first shopping rush subsides.

Ballet Theatre, Opera House (1st wk) (3,000; \$4.80). Should have done better than it did at about \$20,000, with seasonal ebb mostly blamed. Troupe got an additional \$2,500 in one performance Sunday (4) in Buffalo.

## 'Okl.' \$26,300, Victoria

Victoria, B. C., Dec. 13. Despite the pre-Christmas shopping season, "Oklahoma!" kicked off fairly lively interest here last week, garnering a gross of \$26,300 at the Royal Victoria theatre.

Musical is dividing the current week between Tacoma and Sacramento, losing a day on the long jump.

## New Haven, Dec. 8.

Production has tapped unsuspected classic talent in Cloris Leachman, whose work hitherto has been confined to modern interpretations. She's a good bet. Bill Owen rates a hand in the Touchstone role. Reviving a part he played in Britain decades ago, Aubrey Mather registers as the Duke. Judy Parrish is brutally attractive and historically skilled.

Although none of them quite has the song material to display himself adequately, the four romantic principals — Earl William and Margaret Baxter, and Ray Hyson and Patricia Hybell—are attractive and potentially solid. Also

Pasadena, Dec. 7.

Aben Kandel has done a workmanlike job of character analysis in this play about an aging Hollywood star who fights with every dirty weapon at her command to

Washington, Dec. 7

There was considerable advance publicity that Meisner wants to make "Real McCoy" to Broadway. It is highly questionable, however.

## Come Across

**Outstanding honors go to late**

Outstanding loans are to be

Outstanding honors go to John Ball whose excellent performance as Sally, the Senator's daughter, deserves a special bow. Ball proves an amusing and sympathetic

"heroin," whose coy tactics score many rounds of appreciative laughs. William L. Latimer rates a nod of approval for his portrayal of Barney, the love-smitten hero. John M. White, as Senator Mason, and Salim E. Caraboolal, as Mme. Legato, also do full justice to their roles. Others who rate kudos are M. Wells Ruff, Craig A. Nalen and Rudd H. Truax.

Choreography and costumes are two of the show's assets. The dancing numbers, especially in the carnival scene, are impressive. The script, though witty on the whole and studded with many a laugh, can improve considerably from tightening in the first act. *Shane*.

## I've Met You Before

**New Haven, Dec. 7**  
Yale Drama Dept. production of comedy in three acts (four scenes) by Louis R. Comstock. Directed by Frank McMillan. Setting by Albert Brenner. Costumes by Robert E. Thayer. Lighting by Albert J. H. Pullimer. At Yale University theatre. New Haven, Dec. 7.

With Leslie Charles, D. L. Folschick, D. William Smith, Harold Benson, David Saggi, Leon Jose Gonzalez, Morris Kaufman, Donald Gunn, Sherrin Thurlin, Len Frank Corbett, Wedge, Lou, Albert R. Smith, Walter L. Boughton.

As its first major production of the 1949-50 semester, Yale's drama department has presented an interestingly written and staged comedy built around a group of habits of a Philadelphia tea-house-boogie joint. Cast portrayals are necessarily hampered by a situation of having to adapt available material rather than actually casting a certain player to fit a definite type, but despite this hurdle, enough inherent play values break through to indicate the foundation of potentially good material.

Story concerns a nickel-and-dime purchasing bookie who has rented the back room of a teahouse frequented by a motley group including a would-be pug, broken-down musician, slaughterhouse employee, newsstand operator, smalltime sport and similar characters. When the bookie tries to buy out the owner of the place, using a little blackmail to force the sale, the hangers-on gang up on him and almost ruin him physically. Eventually he sees the error of his ways and peace and quiet are once more restored.

Dialog maintains an interesting level and pops out at intervals with some good comedy lines. Author indicates thorough familiarity with his characters. Staging has followed a pattern of building from a slow start, putting the pressure on as the story progresses. It results in good final curtain reception. Single setting of teahouse interior is appropriately drab.

**Beer**

FORM NO. 10-6473

## Literati

### Judgment Against McGraw-Hill

Caldwell-Clements, Inc., publishers of Radio Retailing Today, last week won judgment against the McGraw-Hill Publishing Co., Inc. in N. Y. supreme court in an action which charged the latter firm with unfair competition through violation of an agreement between the two parties. The pact, in the form of a restrictive covenant, was breached when McGraw-Hill's mag. Electrical Merchandising, primarily devoted to radio, television field.

Covenant regulating competition was incorporated in a Feb. 16, 1948, contract whereby Caldwell-Clements took over McGraw-Hill's minority stock interest in Radio Retailing Today. Purchase called for time payments and until the principal was paid the two firms agreed not to invade each other's respective fields. In fighting the suit, McGraw-Hill claimed that the agreement was too vague and too difficult to enforce. Justice Samuel Dickstein, in a lengthy opinion, held otherwise and awarded the plaintiff damages to be fixed later.

### Those Feedin' Columnists

Claim by Drew Pearson, ABC network commentator and Bell Syndicate columnist, that he and Westbrook Pegler, King Features columnist, promised not to comment "adversely upon the other" recalls a similar "non-aggression" pact between Pegler and Walter Winchell, ABC gabber. Reason for the Pegler-Winchell agreement is their working for the same syndicate, King Features.

Pearson said that he and Pegler formally agreed in 1946 "to make no public statements, oral or written, commenting adversely upon the other" in a Supreme Court motion last week upping his libel action against Pegler from \$500,000 to \$1,200,000. Meanwhile, attorney Louis Nizer revealed last week that Quentin Reynolds is suing Pegler for \$500,000 damages because of a column attacking Reynolds and the late Heywood Brown.

### Brooklyn Eagle Reshuffle

In a broad reshuffle of the Brooklyn Eagle staff, Louis Sheaffer, formerly film critic, has been shifted to the drama desk to head the department. Sheaffer succeeds George Currie who has been assigned to book reviews and feature stories.

Jane Corby will step into Schaeffer's post as film critic. Martin Dickstein, the daily's film critic several years ago, will supplement the theatrical coverage with a general show business column.

### Ziff-Davis' Chi Quarters

Ziff-Davis, which is leaving the book publishing field to concentrate on its growing list of magazines, will have editorial headquarters in Chicago for all new publications. This is the usual Z-D practice, keeping top-side direction in Chi for the first year or so, before turning control over to New York.

Lou Zara, who becomes exec editor of the new Z-D general circulation mag, will make periodic trips to New York. Two slicks, nature of which has been kept under cover as yet, are next to be launched.

### Holiday Mag Stirs Up Rumpus

Article in the December issue of Holiday on Ireland, by Frank O'Connor, Irish writer and an ex-director of the Abbey theatre, has stirred up a rumpus which shows no diminution after several weeks and cry. O'Connor, most of whose publications reportedly are banned in Ireland, and who is a vehement critic of the present administration, wrote critically about the poverty in Ireland, the position of the church in politics, situation of the qualities of average Irish folk, etc. The mag was a sellout in N. Y. a few days after its issue, due to Gotham's large Irish-American population, but the fireworks came subsequently.

The Irish press in the U. S. to whom tear sheets were sent, went to work on the article, in news columns and editorials, denouncing it as "a masterpiece of slander," "a foul stigma on Ireland," "putrid and treacherous," etc. "In the interest of public decency," said one mag, "such an article as Holiday has used to besmirch Ireland should be prohibited by a public censor in this country." The Irish press refused to carry customary paid ads of Curtis Publishing Co. plugging the issue. The Irish Advocate has been the only mag to discuss the article without heat, and from a somewhat favorable standpoint.

Morton Downey innocently put

into the middle of it by singing for some commercial transcriptions which ballyhooed the Ireland issue, without having read the offensive article. Irish press and others criticized him, Dorothy Kilgallen chiding him for it in his column. Downey, who gave his \$500 fee to various Catholic charities, got a lot of critical mail and appealed to Walter Winchell to straighten things out. Latter put in a plug for him in his column last week. Winchell on Sunday's (11) broadcast discussed the possible picketing of Holiday (without mentioning mag by name), unless mag apologized.

### DeMille's Bible Tales

In a tieup with Cecil B. DeMille's film, "Samson and Delilah," Duell, Sloane & Pearce is publishing a series of books under the general title, "DeMille's Tales from the Bible." Series, to be issued during the next 30 months, will carry the titles: "The Story of Samson and Delilah," "King of Kings," "The Ten Commandments" and "Sign of the Cross." All these were DeMille epics in their day.

Firm is also getting out "The Thousand Years B. C." textbook by Henry Noerdlinger based on research material compiled by the producer in making "Samson."

### CHATTER

Abe Burrows, CBS comic, penning tome, "Burrows From Within," for Doubleday.

Skeie Wolf, WBBM, Chi, writer-producer, has penned a war novel to be published April 15 by Crown. N. Y. Sunday Mirror's new metropolitan section edited by Charles A. Wagner, paper's Sunday editor.

Red Skelton is writing a book on amateur photography, in collaboration with members of the Society of Cinematographers.

Charles Bloch, western editor of Globe Photos, will represent the NY Daily News on pictorial coverage of the West Coast.

Mrs. Blanche W. Knopf made a Chevalier in the French Legion of Honor for Knopf's publishing support of French literature.

John Kieran has handed in manuscript of "An Introduction to Birds," which Garden City will release in February. Tome will include 100 full-color drawings.

Wildfire magazine publishing two short stories by William Orndstein, Metro publicity staffer, in its summer issues. Yarns are "It's About Time" and "My Cousin from Ukelele."

Dean Jennings appointed associate editor of Collier's on the West Coast with headquarters in San Francisco. Helen Bikke continues as associate editor in charge of Collier's Hollywood bureau.

American Newspaper Guild is renaming the Newspaper Guild Club in New York the Heywood Brown Room in commemoration services Dec. 19, marking 10 years since the columnist died.

Peter Heggie, executive secretary of the Authors Guild has resigned effective Jan. 31. No successor has been chosen. Heggie, son of the late film star O. P. Heggie, hasn't decided about future plans.

Stanley Young, board member of Farrar, Straus will become managing director of the publishing company on Jan. 1. A former Harcourt, Brace editor, Young is a board member of Dramatists Play Service and member of the Authors League Council.

### 'Anne' Chi

(Continued from page 34)

unfavorable, in several instances amounting to savage personal attacks on Maxwell Anderson, the author.

It's recalled that several of the Chicago reviewers saw the play during its Broadway run (one, Claudia Cassidy, of the Tribune sent second-stringer Seymour Rayson to cover it there last week). In the case of Sydney J. Harris, of the News (who also wrote a column attacking the play three weeks before its local opening), and Robert Pollak of the Sun Times, the notices had a personal tone in their criticism of Anderson.

Fact that the Chicago reviews of "Anne" stressed the "lascivious" and "lustful" aspects of the play also puzzles CTP members, since the critics in New York and other cities expressed no such objections. Chicago's purist attitude in this regard is viewed as particularly incongruous considering that such frankly lurid shows as "Good Night Ladies" and "Maid

in the Ozarks" had long and profitable runs there. The two latter shows were generally panned by the Chicago reviewers, but not so vehemently as "Anne."

Several possible courses are open to the CTP on the question. One suggestion is that all members (who include virtually all the leading managements) adopt a flat policy of no longer granting visiting critics free admission to their shows. There's understood to be a difference of opinion on the advisability of such a stand. An alternative might be a general tightening of the free list for road critics. Finally, if no formal policy is adopted, some of the members, either individually or as a group, could agree to instruct their pressagents to cut the issuance of such passes to a minimum.

As a direct result of the critical beating given "Anne" in Chicago, attendance at the show was skimpy last week and the production absorbed a loss of about \$10,000. Prospects for this week appear to be little if any better.

### Flops Kept

(Continued from page 37)

the most active theatrical angels on Broadway. While he was scrambling the eggs for his breakfast the other morning in his small east side New York apartment, where he lives alone with only a maid to come in and clean, he was trying to remember the various shows in which he has a financial interest. "I think there are 11 or 12," he said later.

Besides supplying all but \$5,000 of the \$100,000 necessary to produce "Texas, I'll Darlin'," which he hopes to build into a hit at his Hellinger theatre, Farrell has a \$100,000 stake and is associated with the Theatre Guild in the presentation of the forthcoming musical "Arms and the Girl," has \$5,000 in "Gentlemen Prefer Blondes," \$3,000 in "The Closing Door," \$10,000 in "Touch and Go" and several other investments. "Rogers and Hammerstein were nice enough to let me buy into their new production of 'The Happy Time,'" he explains.

Farrell isn't disturbed by comment about the amount of money he has spent in show business, but it irritates him when people include his investment of \$1,500,000 in the Hellinger theatre among his losses. He notes that the theatre is standing, has a show playing in it and is in demand for other bookings. "I consider it a sound investment," he asserts. The operating cost is \$4,500-\$5,000 a week, including taxes and interest on the investment, when the house is dark. Two weeks ago with "Texas" getting a gross of \$22,900 the theatre had a loss of only \$500, the owner estimated.

Surviving his two years in show business, Farrell is philosophical. "Suppose I'd had a hit with 'Hold It'—he muses—"I'd probably have quit right there. Think of what I'd have missed."

### British Probe

(Continued from page 4)

eastern hemisphere, on notice to that effect.

Geiger declared that any coin owed actors or crew was very minor, resulting from the dispute over the completion guarantee. Geiger denied any responsibility on his part for debts remaining, declaring that Bronsten's end of the deal included all sterling financing.

As his contribution, Geiger said, he put up \$157,000 in cash plus \$75,000 in deferments. This sum included payments for story script and advances to star Sam Wanamaker and director Edward Dmytryk. For this he got western hemisphere rights.

Pir will have its U. S. preem shortly at the Rialto, N. Y.

Three-way squabble is on over the title to be used for the Rialto opening. Indie house wanted to use the original one, "Christ in Concrete." Theatre management finally agreed to comply with El request to employ "Give Us This Day" on its advertising since the Johnston office had asked the distributor refrain from the "Christ" tag.

While giving in to the extent of using "This Day" in its ads and equal billing to "Christ in Concrete," claims it not only is more effective, but was the original title.

## SCULLY'S SCRAPBOOK

By Frank Scully

Play Penn., Dec. 10.

Seems everybody I ever knew, from Notre Dame's Four Horsemen to The Saturday Review of Literature, celebrated a 25th anniversary this year. The boys on SRL made quite an impressive thing of it. So did Simon & Schuster. So did M-G-M. The latest to be plated with this argentic ardor is a publisher named Joe Greenberg.

People who have only a superficial knowledge of the characters behind these cultural enterprises believe that all of them, including the Notre Dame backfield, stem from the class of 1917, Columbia. Only last week I saw Douglas Black, prez of Doubleday, so described. He, Bennett Cerf, Richard L. Simon and Joe W. Greenberg were around Morningside Heights at that time, but they were not '17-ers.

Joe Greenberg has been going around for years leading people to believe he was of that class, but actually he was of the Class of 1914—the first graduated from Columbia's school of journalism.

He recently backed into show business by taking over the publishing of Theatre World, but he has always been a close student of VARIETY and of its ways of survival. On his 25th anniversary as a publisher he told young hopefuls of the necessity of keeping overhead costs at an absolute minimum—no splurging on office furniture or cocktail parties to impress bookshelves and friends who don't buy books.

Greenberg and I have been pals for 35 years, and can bear witness to the fact that one of us is strictly from Munchausen. People howl on hearing Greenberg tell his version of something which I have previously retailed by sticking to the simple truths. He has the temerity also to retail adventures we shared on the Riviera, to the incredulity of Madam Scully who was also a witness. What he said happened and what she knew happened were so wide apart as to leave her speechless. Seeing this, he would turn on her and say, "You were there Alice—you saw it happen."

### The War At Sea

Before World War I in Fernald Hall, a dormitory at Columbia, Greenberg and I had rooms across a corridor from each other. An awful lot of horseplay went on there. Our water battles were particularly well planned. In fact I believe the phrase "high strategy" originated at these rendezvous.

On one occasion Greenberg thought he had come out of battle very well and had run off to dine and to regale his friends with his wonderful strategy. By the time he had escaped, the dormitory floor was an aquarium.

A guy who used to cover the waterfront in New Bedford before deciding to go to the school of journalism happened along the corridor and when he saw the delightful mess, asked what he could do to help. I told him he could help me carry Greenberg's bed up three flights of stairs and move his dresser under an adjoining shower.

This accomplished, I, too, went off to dinner to regale my friends with what a chump I made of Greenberg.

We both arrived home about midnight. He poked his head in my room and gleefully asked: "Who got that last bucket—you?"

"Yeah," I said, "me."

Laughing, he crossed the hall, opened the door to his room and stumbled over a shambles. He couldn't find the light and screamed with pain as he fell on his face over an overturned desk.

### The Man Who Came Back

Within minutes he came hobbling back to my room, demanding to know where his dresser was, where his bed was, and in the same breath screaming all over the place that he would have me thrown out of not only the dormitory but the college within 24 hours.

As a topper, he said there was \$100 concealed in that dresser and he could have me arrested for burglary as well.

As nobody around the school of journalism had ever seen more than a \$10 bill in those days, this bit of braggadocio made me laugh harder than ever.

At this point a dreamer walked through the men's room and, imagining himself as a sort of Jim Corbett, took a punch at the shower curtain. He came howling into my room that he nearly had broken his hand. This was Greenberg's first clue as to where his 100 bucks might be. He tore the curtain aside and except for some water dripping from the shower, his dresser was in reasonably good order. He found the \$100 and at least got me off that hook.

### Kids Sure Work Hard At College

But I gave him no aid or comfort about the bed. It wasn't until 3 a.m. that a night watchman making his rounds stumbled on the obstacle in the hall and, with everybody's help (except mine), Greenberg got the bed down several flights of stairs just in time to get ready for his first morning class.

To this day the mere mention of this schoolboy prank will set Greenberg fingering through lists of lawyers and adding up all the totals which the damages multiplied by interest-charges would amount to today if there were any justice in the world.

Nevertheless, I have heard him say before assembled multitudes of authors and publishers that I am the only author of his acquaintance who ever turned back an advance.

It's quite possible that the \$100 Greenberg claimed he had hidden in his dormitory dresser was not stage money for he had worked as a sophomore for Dodd Mead & Co. on the New International Encyclopedia. His first personal publishing venture, however, was a book by Tony Sarg. On that opening list he had a previously unpublished manuscript by George Gissing, a short book by Middleton Murry and a few modest "How To" books. That was in 1924.

### The Man Who Said Coolidge

Since that time he has published nearly 1,000 titles, and can claim the Nobel prize for salesmanship because he published Tony Sarg's "Book For Children" in a limited edition issued at \$50, and the first copy was bought by President Calvin Coolidge for his grandchild. I doubt if anybody else can point to another example of Coolidge as a spendthrift.

Greenberg has had several volumes that ran into 1,000,000 copies, notably "Five Acres in Independence" by M. G. Käina, which has been selling for 15 years; Alfred Adler's "Understanding Human Nature," Joseph Jastrow's "Keeping Mentally Fit," the first book on contract bridge by R. F. Foster, and "The Modern Cook Book," which had an initial order from Macy's for 50,000 copies (still considered a publisher's record).

Oddly, Käina's book came out under the title of "Five Acres." It didn't sell any too well until Maxwell Sackheim, Greenberg's advertising executive, suggested that they change the title to "Five Acres and Independence." Within weeks the sales tripled. Most of the copies were bought by people who never intended to go in for farming, just as most of the travel books are bought by people who never intend to go anywhere.

### 20 Years Ahead of Hollywood?

Greenberg was early in the field of psychoanalysis, publishing Freud, Jastrow and Adler as early as 1927. Among other claims to priority he was the first to publish Eric Knight, Betty Smith, Percy Crosby and Dale Carnegie.

Currently his best bet is "The Tax Dodgers," which was a bestseller last spring, Orrin Dunlap's "Understanding Television" and Dr. Bruno Furst's "Stop Forgetting."

## Broadway

Mrs. Ruby Schinasi and daughter taking an S. S. American winter cruise in February.

Howard Dietz, Metro's ad-pub veepee, back in New York after a two-week visit to the studio.

Carl Erbe and Charles N. Maybrück, formerly with the Allied Syndicate, formed own Bakery.

The Mid-East Side Restaurant, will hold their annual dinner dance at the Belmont-Plaza hotel, Feb. 9.

Dorene Schine, daughter of the Louis Schines (Schine circuit), being married tomorrow (15) to Ross Harold Higler at the Waldorf-Astoria.

Oscar Levant will be soloist with the N. Y. Philharmonic Dec. 29-30 and Jan. 1 at Carnegie Hall, playing concertos by Khachaturian and Honegger.

Frans Allers, one-time conductor of the Ballet Russe de Monte Carlo, signed by Leonard Sillman as musical director for the legier, "Happy As Larry."

Actor Robert Preston and wife Catherine Craig in town after attending opening of Carib-Hilton hotel, Puerto Rico. They head back to the Coast Sunday (17).

Louise (Mrs. Bugs) Baer, though required to restrict her activity because of a heart ailment, has been named general chairman of New York's 1950 heart campaign.

Charles Casanave, partner in Motion Picture Sales Corp., returned from Europe over the weekend after setting deal there to handle U. S. release of "Volcano." Anna Maggani-starrer.

Richard Morgan, erstwhile Paramount attorney turned exhib, officially opening his Town theatre, Watertown, N. Y., Thursday (15) with a special preview of Columbia's "Miss Grant Takes Richmond."

Twentieth-Fox prez Spyros P. Skouras back from a week's huddles at the studio. He's scheduled to return to the Coast for a United Jewish Appeal dinner Dec. 18, at which he will be principal speaker.

Leon Leonidoff, Music Hall's senior producer, awarded a plaque from Yeshiva University at the University's 21st annual scholarship fund dinner at the Hotel Astor Sunday (11). Leonidoff produces the scholarship fund's annual pageant.

## South Africa

By Joe Hanson

"Monsieur Vincent" attracting good houses.

"The Heiress" succeeds "Present Laughter" in Brian Brooke Repertory Co's season at His Majesty's, Johannesburg.

Sidney A. Myers, assistant managing director of British Lion, in Cape Town from England to study film distribution problems in South Africa.

Zoltan Korda arrived in Johannesburg by air to prepare way for shooting of Alan Paton's "Cry, the Beloved Country," expected to start next April.

Moiria Lister, South African girl starring in British film, here on holiday and will do personal appearances with her latest release, "Fun For Your Money."

Johannesburg to have two big Christmas stage attractions, "A Cavalcade of Mystery," presented by Cecil Lyle at His Majesty's, and the Bodenweiser Ballet, Viennese ballet company, at the Empire.

## Mexico City

By D. L. Grahame

Carlos Niebla, Metro skipper, undergoing treatment for ulcers.

Scotty Beckett and bride, Beverly Baker, honeymooning here.

Maria Grever awarded civil merit medal by municipal government.

Agustin Lara, songwriter, recovered from a dangerous lung operation.

Carmelita Molina, pic actress, and Adrian Gallardo, radio tenor, married.

Cine Maya, new second-run house, brings to 110 the number of cinemas here.

Teatro Tivoli, top vaude-revue house, reopened after a short lay-off. Biz good at 97c top.

Ciro's skedded to reopen Xmas Eve under new management. Restaurants Paris, after a long closure.

Pedro Vargas, top radio tenor, and Brani & Valenti, Italian comedies, head El Patio nitery floor show.

Jorge Negrete and wife, Gloria Marin, top pic-radio players, back from N. Y. after work in Latin theatres.

Swank Louis XIV-style cinema, Versailles, seating 4,000, skedded to open Xmas Day. It's of the Luis Castro chain.

Pedro Infante goes into the pic,

"Sobre las Olas" ("Over the Waves"), based on the w.k. Mexican waltz, when he returns from L.A.A. Jorge Mistral, Spanish actor, planned in to marry Carmen Ruiz, Mexican pic actress. After honeymoon at Acapulco they plane to Spain.

Felipe Mier, of Mier & Brooks, inked Pedro Armendariz to play opposite Mirtha Legrand, Argentinian actress, in a pic she's to make in Mexico.

## Pittsburgh

By Hal Cohen

Jay Martin and Turner Twins heading new show at Monte Carlo.

Bill Thunhurst signed for role in musical version of "Pursuit of Happiness."

Bob Hickey, former film p.a., joined "Ice Follies" here as advance agent.

Rosalind Courtright celebrated her birthday on opening night at Terrace Room.

C. C. Kellenger, 20th-Fox sales manager, chatted up 30th anni with company.

Al Spink beating drums for Nixon-bound revival of "Men Who Came to Dinner."

Mrs. Jackie Heller, finished with modeling assignments in N. Y., has rejoined her husband here.

Walter and Jean Brown back home for holidays and nitery dates at Bill Green's and Nixon Cafe.

Denise Benoit, ex-skater who succeeded Mary Frances Ackerman as p.a. for "Ice Capades," here for conferences.

## Germany

By George F. Gail

Larry Adler junketing in Army service clubs.

Bayreuth Wagner Festival postponed until 1951.

Noel Coward's "Blithe Spirit" premeed in Munich.

Metro's "The Yearling" had first German opening in Hamburg.

Fritz Remond directing Ferenc Molnar's "Panoptikum" in Hamburg.

U. S. High Commission prepping four documentaries titled "10 minutes in America" for German showing.

## Minneapolis

By Leo Nees

Arena has "1949 Ice Carnival." Walter Abel in from Hollywood to visit his mother.

"Mister Roberts" set for 10 days at Lyceum in January.

Larry Adler into Hotel Radisson Flame Room for fortnight, his first Minneapolis nitery appearance.

Willie Shore stopped over on way from Rochester, Minn., where his mother is at Mayo Clinic, to Cincinnati where he has nitery engagement.

Hotel Radisson Flame Room, Hotel Nicolet Minnesota Terrace and Club Carnival, town's three leading niteries, all have opened parsings and are out for biggest name acts with cost apparently no consideration.

## Scotland

By Gordon Irving

Hypnotist Peter Casson topping at Empire, Glasgow.

A. R. Whatmore, Dundee Rep Theatre producer, authoring new play, "The Sun and I."

Howard Lockhart back from Australian chore to BBC variety producer's desk in Glasgow.

George Clarkson, Jr., and wife, Gail Leslie, w.k. variety act, off to Bombay to entertain in India.

Seven Ashtons, acrobats from Australia, to Glasgow with Jasper Maskeyne's "Xmas Party" show.

Latest edition of Scottish radio variety series, "It's All Yours," features young Scot comic Jimmy Logan, nephew of Ella Logan.

Laneryd's Dogs, from Sweden, into Glasgow pantomime in answer to last-minute S.O.S. Dog act already booked had to return to Spain.

## Australia

By Eric Gorriek

Wierie Bros. big click on the Tivoli loop for Dave Martin.

Gilbert & Sullivan opera click at His Majesty's, Melbourne, for J. C. Williamson.

Fuller-Carroll bringing in musical fantasy "The Glass Slipper," at Princess, Melbourne, for Yuletide.

"Hilltoppoppin'" winds up a good run at King's, Melbourne, Dec. 15. Harry Wren will send show on the road.

Carroll-Musgrove combo celebrating 25th year of the Prince Edward, Sydney. House is still a showcase for Par.

## London

The John McCallum's (Google Withers) infatigating early in the spring.

Impresario Victor Hauchhauser married Lillian Shiels Dec. 4 at Tottenham.

Al Burnett off to America end of January to spend his annual vacation in Florida.

Hugh Mills' new play, "Under a Glass Clock," being readied for a West End production.

Nat Mills and Bobbie are due in America around April for series of TV and vaudeville dates.

Val Parnell has booked Danny Thomas as headliner for reopening of his vaudeville season at the Palladium March 20.

Mrs. Pat Frere, Edgar Wallace's daughter and ex-story editor for J. Arthur Rank, arriving back in London this week after a U. S. visit.

Ian Hunter finishes his London play, "The Seagull," Jan. 10 and sails for the U. S. to start rehearsals of Graham Greene's "The Heart of the Matter."

Elsa and Waldo leave for Spain today (Wed.) to spend Christmas and New Year with their parents, and expect to return to New York sometime in February.

Sylvia St. Clair has been booked by Tom Arnold and Emile Littler for their new "Latin Quarter" show at the London Casino which opens around March 17.

Andre, Andre and Bonnie off to Paris but return for one day, Saturday (17), to feature in BBC's TV program which marks the opening of its new station in Birmingham.

Bob Williams and wife Ann Corio to Rome, Naples and Paris, returning to New York on the Queen Elizabeth Dec. 21. Williams says he is quitting show biz and intends to confine his activities to his ranch.

Alfred Marks, latest Charles L. Tucker discovery, gets a full 30-minute program with BBC titled "Starlight Hour." It will be a long series lasting at least six months and has Brian Reece featured.

Stockholders in Moss Empires will receive a Christmas gift of a 5% dividend tomorrow (Thursday). This is not the normal final dividend, but a special jubilee bonus to mark the company's 50th anniversary.

Denis Johnston has delivered his adaptation of Marianne Riesser's play, "Eugenia," to Geraldine Fitzgerald, who will star in it in the U. S. The playwright, now in Elre, is expected to revisit America early in 1950.

Elsa and Waldo have been booked by Tom Arnold and Jack Taylor for a 20-week season in the Jewell and Warriss show, "Cocoanut Grove of 1950," opening sometime in June. After that they are due to be featured in one of Emile Littler's pantomimes.

Abe Aronson and Bob Barnett's Embassy Club, which now has Fausto Stocco as director, opens as a restaurant around Christmas. Aronson and Barnett's other venture, the ritzy 400 Club, former bottle club, with present membership being overhauled, opens Feb. 1.

## Las Vegas

Phil Harris and friends at Lake Mead Lodge for fishing weekend.

Larry Storch sought for return date at El Rancho Vegas.

Abe Schiller, bombastic press agent for Hotel Flamingo, off to New York clad in flamboyant cowboy outfit to scout show talent.

Hotel Thunderbird currently building 90 new rooms to be completed about Feb. 1, one month after scheduled opening of new Wilbur Clark's Desert Inn.

Hotel Last Frontier, which brought "Breakfast in Hollywood" radio show to town for Las Vegas origination now dickering with ABC's "Bride and Groom" for two-day series.

Fort Pierson, "Queen for a Day" announcer, here on vacation with Eddie Dunstetter, musical director for "Let George Do It." Pair planning new night network show from Hollywood called "Open Your Eyes."

## India

By N. V. Eswar

India gets one more film weekly in English in "Movie Times," started by the Cinevoice Monthly of Bombay.

Western India Theatres, owned by Keki M. Modi, has processed and printed in America a color film in Hindi called "Ajit."

The Mysore State government has finalized plans for setting up a factory for the manufacture of raw film in the state. Plans await formal sanction from Delhi to step into motion.

Indian Motion Picture Producers Assn. has recommended to the government of India that head office of Central Censor Board should be

at Bombay, with branches at Calcutta and Madras.

Dubbed Hindi versions of Russian pictures "Triumph of Youth," "Stone Flower" and "Warrior of Russia," have come to the Madras screen. Films had good run at Bangalore and Bombay.

Sir Alexander Korda reported planning picture with Indian background titled "Celestial Lady." With exception of leading lady, cast would be entirely Indian. Almost the entire picture would be filmed in India itself.

## Vienna

By Emil W. Mason

U. S. baritone George London gave concert in Brahmsaal.

Hedwig Bleibtreu of Burgtheatre broke her arm in an auto accident.

Carl Tautenhayn, 79, founder of the famous Tautenhayn Quartet, died.

Benjamin Britten's "Boggar's Opera" premeed in German by the State Opera.

"Little Swindle on Wolfgangsee," filmed by Franz Antel, premeed in Linz, Upper Austria.

U. S. pianist Virginia Pleasants gave concert in Brahmsaal with Richard Krottschak, cellist.

Josefstadt theatre will produce Maxwell Anderson's "Anne of the Thousand Days" and "Joan of Lorraine" next year.

## Miami Beach

By Larry Solloway

John Boles at Lord Tarricon as is Ed Weiner.

Dacita and her band into Jamaica Room of Kingston Hotel.

Lind Brothers back into Five O'Clock Club, joining topliner Jackie Miles.

Sam Levenson, raconteur who clicked via video in New York recently, opens at Kitty Davis' Dec. 14.

Kay Thompson, who premees Boheme's season on the Dec. 22 for 10 days, will be followed by Dorothy Shay.

The Valhalla is newest addition to clubs in area. It will feature Carroll and Gorman and Jerry Bergen on preem show Dec. 22.

## Milan

By R. F. Hawkins

"The Yearling" (Metro) ended strong four-week run at Capitol theatre.

Maria Maresca and Walter Chiari costarring in hit musical, "Burlasco," at the Mediolanum.

Abdou N'Diaye and his Senegalese dance troupe in "Mugie Des Tam-Tam Africains" at the Excelsior.

Eugene O'Neill's "Emperor Jones" and Sartre's "Huis Clos" at Odeon theatre. Memo Benassi and Evi Maltagliati are starred.

Wanda Osiris, Italian music-comedy star, has another hit review going here, "Sogni Di Una Notte Di Quest'Estate" ("Dream of a Night of This Summer"). Stars Nicholas Bros., U.S. dance team.

## Barcelona

By Joaquina C. Vidal-Gomis

Comedians Dick and Biondi in Rio nitery floor show.

French vocalist Albane doing okay at the Rigat nitery.

Carlos Pujalte and his orchestra at the Oro del Rhin cafe.

Legit company headed by Maria Esperanza Navarro off to Buenos Aires.

Singer Raul Abril and his orchestra at the Novedades, also the Trashumantes orchestra.

Legit comedian Paco Melgares back on the Barcelona theatre stage after six months' illness.

"Les Gaud Arvor" ballet into Emporium nitery. It's French troupe's first visit to Spain.

## Philadelphia

By Jerry Gaghan

Ralph MacLean, first clarinetist of Philadelphia Orchestra, is seriously ill in University Hospital.

Florence Cowanova reelected president of Philadelphia Chapter of Dancing Masters of America.

Laurence Olivier and Danny Kaye were here to catch an advance-Broadway look at "The Rat Race."

Director Henry King met press and radio crowd at Warwick, luncheon to exploit "Prince of Foxes," due next at the Fox.

New Philadelphia Grand Opera Co signed Ferruccio Tagliavini and his wife, Pia Tassinari, for double bill of Mascagni's "L'amico Fritz" and "Cavalleria Rusticana," at Academy of Music, Feb. 24.

Ellis A. Gimbel, merchant-philanthropist, presented with Torch of Hope national award at a dinner preceding a Convention Hall benefit show. Eddie Cantor accepted a similar award on behalf of the Hollywood film colony for its support of medical project.

## Hollywood

Ann Southern aired in from British tour.

Jayne Meadows laid up with virus infection.

George "Gabby" Hayes bruised in auto collision.

Janet Blair opens a two-week stand at Flamingo, Las Vegas.

Joan Fontaine returned to work at Paramount after siege of flu.

Ed Wynn cracked rib and tore some ligaments in a fall in his bath tub.

Spade Cooley hospitalized in Santa Monica with a heart ailment.

Wanda Hendrix collapsed on General Service lot with attack of colitis.

Marlon Brando back to complete "The Men," after being out flu at Palm Springs.

Nick Cravat injured by a fall during filming of "Hawk and Arrow" at Warners.

Screen Writers Guild tossed a reception for Luther Evans, Librarian of Congress.

Hal Wallis cited by Italian government for his contribution to international goodwill.

Spyros Skouras in town for conferences with Joseph M. Schenck and Darryl F. Zanuck.

Macdonald Carey completed seven years at Paramount and checked out to freelance.

Richard Haydn returned to work as director of "Mr. Music" at Paramount after short laryngitis siege.

Helen Ainsworth and Jerry Livingston formed the A-L talent agency with offices in Beverly Hills.

Joseph M. Schenck postponed Latin-American tour until January and will spend the holidays with his brother in Miami.

Rupert Hughes will be guest of honor at a testimonial dinner sponsored by Masquers, West Coast Lambs and Writers Club of Hollywood.

Charlotte Henry, starred in "Alice in Wonderland" by Paramount several years ago, is now a seamstress in the Hollywood theatre, San Diego burlesquery.

## Paris

By Maxime de Betz

(33 Blvd. Montparnasse)

"Letter To Three Wives" opening to excellent reviews.

Coleman Hawkins gave a concert at the Edward VII theatre.

Of the 40 Parisian sound stages, only eight are in use at the present.

American Club Theatre back with a repertoire of three one-acters at the Theatre de L'Humour yesterday (13).

German film industry has produced 100 films since 1945, and is beginning to loom as a serious continental competitor.

Viviane Romance premeing her new pic, "Maya," at the Theatre Des Champs Elysees for the Armed Forces Hospital Fund.

Orson Welles being lauded by French film crits, and given a special broadcast on "The Kings Of The Night" program reviewing his career.

Jules Borkon, general director of Productions Arts Spectacles sailing Dec. 29 on the S.S. Atlantic for New York where he'll line up an American show for Europe.

## Chicago

Gregory Pecks in town long enough to visit with Mrs. Peck's brother, Paul Koenig.

Maureen Ryan replaced Marion Winters in shoplifter role in "Detective Story." Chi company.

Irene Rosenberg, former child prodigy, will piano solo with the Chicago Symphony Orchestra, Dec. 17, her first hometown appearance.

Mary Garden, former Chi opera celeb, lectured here last week claiming TV will help revive opera by allowing more people to view it.

Chi Advertising Club party for "Off-the-Street Clubs," as an Xmas benefit, will headline Martin & Lewis, Julie Wilson, Step Bros., Chester Morris, Johnny Desmond and George DeWitt.

Hildegard, currently at Palmer House, reading script of a Broadway musical, "Lady on Horseback," written by Fred Herendore, Ben Cohen and Seymour Korman based on Lady Godiva's ride.

## Washington

By Florence S. Lowe

The Eric Johnstons off to Spokane for Christmas holidays.

Barney Breeskin, the "Barney" of the Hotel Shureham's Blue Room podium, recuperating from an operation.

Paramount D. C. back John T. Jones bedded at Doctors' Hospital N.Y., while Bill Michaelson takes over his local chores.

# OBITUARIES

## REX BEACH

Rex Beach, 72, novelist and writer of stories that became popular films, was found dead, a suicide at his Sebring, Fla., home Dec. 7. Suffering from incurable cancer of the throat for two years, he apparently took his life because despairing of ill health.

Originally a lawyer, he went to Alaska with a party of venturesome friends. When one of them wrote a story about one of his northern adventures, Beach decided that was an easy way to make money, and so he turned out "Colonel and Horse Thief," submitting it to McClure's and getting paid for it. "The Spoilers" followed, being made later into a film, with "Silver Horde" and "The Barrier" also proving successes. Beach went to Panama, with "Ne'er Do Well" following. A humorous novel, "Going Some," later was produced as a play, then a musical and also as a picture.

From 1926 to 1929, he wrote "Mating Call," "Son of Gods" and "Paddock," which became successful hits. Despite the number of works, Beach looked on writing as a drudgery since turning out his material in longhand. Despite this, he wrote not only endlessly for the screen, magazines and on his nov-

had been employed by the museum to find oldtime films, many of which in whose production he had a part about 30 years ago. Jamison worked for Thomas A. Edison in the latter's West Orange, N. J., lab where the kinoscope was developed.

Recently, Jamison had been delivering lectures on the history of the film industry. In a large part, the collection of film at the Museum of Modern Art is due to his efforts.

He is survived by wife, daughter, two brothers and two sisters.

## LEO ROSE

Leo Rose, 46, theatrical manager, died Dec. 8 in Brooklyn, N. Y.

Born in Austria-Hungary, Rose received a Bachelor of Arts degree from Columbia University in 1924 and a Master of Arts from the same school in 1933. He served as general manager for over 75 Broadway productions, including "Brother Rat," "Are You With It," "Early to Bed," and for Marathon Pictures. Until his illness, he was general manager of "Where's Charley?"

Rose was the son of Cantor Josef Rosenblatt. Wife, two sons,

## HARRY MOSS

(DEC. 18TH, 1947)

els but also contributed numerous articles for newspapers and other publications, mainly in New York.

Active in The Lambda, Beach was president of the Author's League of America from 1917 to 1921, a member of the Players Club, the Press Club of Chicago, the Athletic Club of N. Y. and Chicago, among others. His wife, Mrs. Edith Craven Beach, whom he wed in 1907, died in 1947.

He is survived by a brother and his brother-in-law, Fred Stone, veteran of the legit stage.

## LEADBETTER

Huddie Leadbetter, 64, Negro composer and folksong singer known as Leadbetter, died in New York, Dec. 6. He had been stricken ill while on a concert tour and brought back to N. Y. for hospitalization.

Born in Louisiana, Leadbetter had run afoul of the law when a youth and drew a long term in prison. It was there according to friends, that he turned to music for redemption, and while in prison composed many folksongs, among them "Freedom Song."

## IN MEMORIAM

### EDWARD B. MARKS

Nov. 26th, 1885 - Dec. 17th, 1948

which won him a pardon. For years he appeared on concert tours and built up quite a reputation.

In recent years he had also played cafe dates throughout the country and made several N. Y. appearances at Cafe Society and Village Vanguard. As a balladeer he rated with Burl Ives and Josh White in popularity.

## BURDICK A. TRESTRAIL

Burdick A. (Bert) Trestrail, radio merchandising pioneer in Canada, died Dec. 10 in Toronto. Born in Kansas City, Mo., he was later an associate of Elbert Hubbard and Roger Babson before coming to Toronto in 1926 to become advertising manager of the R. S. Williams Co., music publishers. He later became president of that concern.

In 1929, he became vice-president of Rogers Majestic Co., operating CFRB, Toronto, largest independent station in Canada. He was also president of the Canadian Radio Corp. Latterly, he was public relations counsel for the Conservative party and was author of "Social Suicide" and "Stand Up and Be Counted."

Survived by wife and a brother.

## WILLIAM L. JAMISON

William L. Jamison, 71, vet film industry researcher and field investigator of the Museum of Modern Art Film Library, died Dec. 12 at New York hospital, N. Y. He

four brothers and two sisters survive.

## GEORGE K. HARTWELL

George Kenneth Hartwell, 58, lithographer and Broadway scenic artist, died in his home in New York, Dec. 12. Hartwell, whose lithographs are in the permanent collections of several national museums, painted the sets for many Broadway shows including "South Pacific" and "Mr. Roberts. He was a member of The Lambda.

Survived by wife and five step-children.

## BERT ERROL

Bert Errol, 66, British vaude performer, died Nov. 28 in Brighton, England, after a long illness. Errol's female impersonation act was a popular item both abroad and in the U. S. He played the Keith & Orpheum circuits for many years and made his last American appearance at the Palace in 1924 as a feature of an "All English Bill."

A wife and daughter survive.

## EARL SILVERMAN

Earl Silverman, 47, died in Chicago, Dec. 8. He was former branch manager of Warner Bros. and Grand National Films in Chicago, but for the last eight years had been in the restaurant business.

Survived by two brothers, one, Edward is head of the Essaness Theatre circuit in Chicago, and wife and two children.

## GEORGE H. MINER

George Harrison Miner, 49, manager of the Loew's theatre, Mount Vernon, died Dec. 12 in that city. He was the son of George H. Miner Sr. and grandson of Henry Clay Miner operators of a burlesque theatre circuit. He joined Loew's in 1935.

Survived by wife, son and mother.

## ARTHUR REHNER

Arthur Rehner, 39, Germany's leading librettist and lyricist before coming to the U. S. two years ago, died in Los Angeles after a brief illness.

Rehner adapted the musical, "No, No, Nanette" and was co-author of "Blue Mazurka" with Franz Lehár.

## HORACE H. HUNTER

Horace R. (Harry) Hunter, 60, promotion and publicity director for Station WGRC, died Dec. 10 at Anchorage, Ky.

Hunter was a native of Shelby County, Ky. and prior to his radio job he was a salesman for a glass concern.

## VIN MOORE

Vin Moore, 71, pioneer film director, died Dec. 5 at his home in Hollywood.

He started his director career in 1917.

## CARL T. MAJER

Carl Titus Majer, 52, a member

of the staff of WIDG, Dec. 9 in Philadelphia.

Long interested in the little theatre work here, he was the brother-in-law of John B. Kelly, vaude performer. A wife and daughter survive.

## HARRY ROGERS

Harry Rogers, 61, agent and tab show producer, died in Hollywood, Dec. 12. Prior to going to Hollywood, Rogers was well known in Chicago as an agent and producer of vaude units.

Survived by wife, two sisters and two brothers.

## ELDON A. PARK

Eldon A. Park, 40, v.p. of Cropley Broadcasting Corp., died Monday in his Roslyn, L. I. home. (Details in radio section).

Mother, 57, of Edward F. O'Connor, Regional Director of M-G-M activities in the Far East, died Dec. 7 in Canton, Mass. Also surviving are two other sons, and two daughters.

Richard R. Shalma, 44, special effects photographer for RKO, dropped dead Dec. 9 while exercising in the Hollywood YMCA gymnasium.

Mother of Karl Bernstein, legit pressagent, died Dec. 7 in New York, after a long illness. Two daughters also survive.

Mother, 104, of Frank Panoplos, veteran theatre owner of Clairton, Pa., died in Dobliana, Greece, in November.

Karl Gotham, 62, technician at Paramount for 25 years, died Dec. 6 in Hollywood.

Mrs. Max Factor, 83, widow of the cosmetics manufacturer, died Dec. 3 in Beverly Hills.

## MARRIAGES

Gwendolyn Dowling to Claud Allister, Carson City, Dec. 3. He's an actor.

Lorraine Miller to Eddie Russell, Palm Springs, Dec. 10. Bride is an actress; groom is a film director.

Vee Martin to Gerald Schnitzer, Las Vegas, Dec. 4. Bride is a film clerk; he's a screen writer.

Eileen Dunne to Eugene Ganott, New York, Nov. 29. Bride was with "Dr. Zinbad" act. He's assistant manager of the Palace theatre, Albany.

Barbara Hayes Talamo to William (Bill) Thorpe, Syracuse, N. Y., Dec. 10. He's with the sales dept. of WFBL in that city.

## 3 Moppets

Continued from page 1

were making their initial film appearances. Driscoll had previously been in RKO's "If You Knew Suzie" and Walt Disney's "Melody Time" and "So Dear to My Heart." Henry was the kid who lived next door to Bill O'Brien, one of Sir Alexander Korda's execs. He got the lad and Reed together, and the results were rapid. The pixieish Stainola boy was discovered by producer-director Vittoria De Sica playing in a Rome street.

Handing prizes to kid actors is a far cry from a few years ago, when children were too often considered "obnoxious" in films. Emphasis then was on precocity and looks rather than the realism on which present-day directors insist. Result has been a naturalness that has taken the curse off the kids and made them attractive both on the screen and at the box—a kind of throwback to the days when Jackie Coogan, Jackie Cooper and Shirley Temple successively proved boxoffice wows.

## Adler-Draper

Continued from page 2

uts have been running a campaign to raise \$35,000 in legal fees for her and have collected about \$20,000 to date.

A staid old New Haven legal firm, Wiggins & Dana, which also represents Yale Univ., is counsel for Adler and Draper in the suit. They have pointed out that the sympathy campaign for Mrs. McCullough is unnecessary since the law provides a simple formula by which she could release her property. The claim she is endeavoring to "martyr" herself.

## Spring Trial

Trial is scheduled to come up during the spring term of the Con-

necticut courts. Suit, which consists of two separate \$100,000 actions, grows out of a concert Adler and Draper gave for the Greenwich Community Concert Assn. last year.

Mrs. McCullough, who subscribed to the series, squawked when she found the pair were scheduled to appear. Board members paid little attention, so she called Cassini, who does the Cholly Knickerbocker society column in the New York Journal-American, in which he had used some anti-Adler-Draper material. He sent her a list of alleged Communist-front organizations to which the entertainers were said to have belonged.

The Greenwich matron thereupon wrote a letter to the Concert Assn., implying Draper and Adler were reds and "unsympathetic to our democracy." Cassini and Greenwich Time both reprinted the letter.

Such a clatter had been aroused in Greenwich by this time that the Concert Assn. made inquiries of the performers as to their political views. Satisfied they were not communists, the assn's board permitted the concert to go on.

A short time later the two lawsuits were filed. Mrs. McCullough's defense, her attorneys have indicated, will be that the charges are true.

Draper and Adler, in depositions in the legal action and in their statement last week, steadfastly declared: "We are and always have been citizens of the U. S., owing and giving allegiance solely to the United States of America under its Constitution. We have not now and never have had any allegiance or duty, direct or indirect, to the Soviet Union or its government or to any foreign power or government. It is fundamental in our philosophy that the U. S. could never tolerate the rule of a totalitarian dictator such as Joseph Stalin, or any other dictator. In World War II we gave extended and loyal service to the U. S. and we are prepared to do so again if there should ever be another state of war between the U. S. and any foreign power whatsoever."

Adler is currently playing the Radisson hotel, Minneapolis, but Draper stresses that the pink tinge caused the Hilton Hotel's chain to cancel him at the Palmer House, Chicago, and a return to the Hotel Plaza's Persian Room, N. Y., after his clerk last season. The monetary value of these contracts was \$44,000.

Adler, who did some concert dates in France, left his family in Paris and is returning there to seek engagements. Draper also plans going to Europe the last of this month until the action comes to trial in the spring term, figured to be around May. Draper also mentions that he mulled withdrawing the attachment but that Wiggins & Dana counseled against that on the grounds of "coercion."

## '50 Credo

Continued from page 1

ago, and the band has cut four purely instrumental sides. Decca is aiming to go beyond its signing of Jerry Gray to do dance band instrumentals; Capitol is planning frequent promotion of the "dance beat" angle of the recordings made by its Ray Anthony and other combinations.

In addition, other new bands are planned. For example, Frank Dailey has signed a new outfit led by Roy Stevens, who has ample financial backing, for a run of 11 weeks at his Meadowbrook Cedar Grove, N. J., starting Jan. 6, with the idea of building him as a name.

All the recording companies are planning to bring disk jockeys into the promotion scheme of rebuilding, on the theory that the remote broadcasts of yesteryear, which "made" bands of that era, carry slight weight in comparison to what the disk-spinners can do. The latter virtually block-out station time.

At the moment, the individual ideas are not really coherent in relation to one another, but those who have been fighting to revitalize the band business, for the good of the record industry, the music business, etc., at least feel that the ball has begun rolling.

## St. Loo Judge

Continued from page 1

produced a corresponding increase in deceptive advertising, dishonest selling and unfair competition. It has also, he declared, developed a "new and powerful group who serve as professional prize-awards." "When an advertiser promises \$500 prizes for 25 words on 'Why I Like Soap Soap,' the judge stated, "one of the professional prize-awards selects from 2,000,000 entries exactly 5,500 winners and arranges them as required by the sponsor's prize pattern. In schemes of this kind the sponsor promises selection upon such qualities of literary style as 'originality, sincerity and aptness'—qualities that are invisible, intangible and wholly incapable of being weighed or measured with accuracy. Consequently, the selection of winning entries, and the size of the prize awarded, each depend largely on the personal preference of the individual prize-awarded."

"The grand jury here can't do much about the giveaways. One of these powerful out-of-state concerns could pay one of its lawyers in defending a prosecution more than the City of St. Louis pays any three trial attorneys in the circuit attorney's office. The best procedure is for the state attorney general to proceed with an action attacking the right of the offender to do business in Missouri."

Judge Williams has long been a foe of gambling in any form and his attack on radio giveaways is his latest in the crusade.

## Petrillo 'Villain'

Continued from page 1

year, which bookers feel isn't too bad in view of business conditions.

## Minneapolis Burns

Minneapolis, Dec. 13.

In an editorial titled "Petrillo's Brainstorm," Minneapolis Morning Tribune ripped into James Caesar Petrillo for his edict banning college bands at Madison Square Garden basketball games in New York.

"There's no limit, it seems, to the length Petrillo will go to keep the public from hearing music played by non-union artists," the editorial said. "Now he has slapped a ban on college bands at basketball games in Madison Square Garden."

## BIRTHS

Mr. and Mrs. Bernie Myerson, son, New York, Dec. 5. Father is a booker in Fabian Theatres Staten Island, N. Y., office.

Mr. and Mrs. James P. O'Neill, daughter, New York, Dec. 6. Father is with 20th-Fox publicity department.

Mr. and Mrs. Anthony J. Morrow, son, Los Angeles, Dec. 4. Father is construction engineer for United Artists Theatres.

Mr. and Mrs. W. B. Tong, daughter, Los Angeles, Dec. 4. Mother is Bo Ching Tung, Chinese film actress.

Mrs. and Mrs. Joel Freeman, son, Santa Monica, Dec. 4. Father is an assistant director at Metro.

Mr. and Mrs. Edward Kahn, daughter, Wheaton, Ill., Dec. 6. Father is production manager at WGN, Chicago.

Mr. and Mrs. Lloyd Bridges, son, Hollywood, Dec. 4. Father is an actor.

Mr. and Mrs. Phil Booth, son, Hollywood, Dec. 6. Father is program director for KECA-TV.

Mr. and Mrs. Edgar Snow, son, New York, Dec. 6. Mother is a film actress.

Mr. and Mrs. George H. Wilson, Jr., son, Steubenville, Ohio, Dec. 2. Father is program director of WSTV there.

Mr. and Mrs. Saul Halpert, son, Los Angeles, Dec. 5. Father is a radio writer.

Mr. and Mrs. Henry Baron, daughter, Hollywood, Dec. 7. Mother is the daughter of Jules Goldstone; father is with the Goldstone office.

Mr. and Mrs. Jack McGrath, daughter, Albany, Dec. 1. Father is general manager of Albany Theatre Supply Co.

Mr. and Mrs. Shelton Ery, daughter, Baltimore, Dec. 1. Father is manager of WBMD there.

Mr. and Mrs. Daniel Breckner, daughter, Washington, Dec. 2. Father is engineer at WWDC there.

Mr. and Mrs. Dennis Day, son, Dec. 12, Hollywood. Father is radio and recording star.

# "Colossal!"



"BOY! How they're ravin' about the kid in New York! Not only is he COLLOSIAL\*—he's SENSASHUN'L—and it's a pleasure to work and be on the same bill with him!"

*Schnozzle*

"CURTAIN CALLS"—Alan Dale's "There's No Tomorrow..."  
WALTER WINCHELL,  
New York Mirror

"RECOMMENDED"—Alan Dale's Warblings at Cops.  
ED KULLIVAN,  
Daily News

"Something to write home about... Alan Dale at the Copacabana."  
DANTON WALKER,  
Daily News

"Alan Dale... hottest of the new crooners; smooth and sure, a click on his own."  
LEE MORTIMER,  
New York Mirror

"Alan Dale is terrific at the Copacabana..."  
EARL WILSON,  
New York Post

"...a handsome lad full of powerful melody."  
LOUIS BORDI,  
Journal-American

"These amazing Dale pipes do wonders... add this to the charm of this lad and you have melodic dynamite!"  
NUK KENNY,  
New York Mirror

"Recommended as star Material!"  
IRVING HOFFMAN,  
Hollywood Reporter

"Dale clicks strongly... vibrant voice and clear cut lyricizing... impressive personality... solid with opening night mob!"  
KAHN,  
Variety

"Alan Dale seems to stardom as a Cops click..."  
EDDIE ZEITLIN,  
New York Mirror

"...a lad with a nice smile and a very good baritone voice... amazing ability."  
JIM O'CONNOR,  
(GENE KNIGHT),  
Journal-American

"Dale possesses a thrilling voice... something out of the ordinary!"  
BLAIR CHOTKINOFF,  
New York Post

"One of today's top voices!"  
IRVING CAHN,  
Metropolitan Host

"Mr. Dale... cheerful young man with a clear pleasant voice!"  
GORDON ALLISON,  
Herald Tribune

"The Club is presenting a new singing star, Alan Dale. He's all that!"  
ROBERT W. DANA,  
World-Telegram

"...the savvy and skill to take himself to high places."  
FRANK CONNIFF,  
Journal-American

OPENING IN JUNE  
PARAMOUNT  
New York

# ALAN DALE



HELD OVER  
COPACABANA  
New York

Exclusive  
COLUMBIA  
Recording Artist

Radio  
"SING IT AGAIN"  
CBS—10-11 p.m. Saturdays

## The Disk Jockey's Favorite

MARTIN BLANK—WNEW—New York  
Alan Dale... has one of the best voices!

GEOFF DAVIS—WINS—New York  
His terrific success at the Cops shows why he's been among the top three in my annual poll!

JACKSON LOWE—WWIN—Washington, D. C.  
...one of the top singers of the country!

RICK OFFICER—WPIT—Pittsburgh  
Since Dale scored more popular than the last with my listeners!

JIM FRANKLIN—WJR—New York  
will be one of the nation's big-gest singing stars!

ART FORD—WNEW—New York  
is moving to the top of the present day singers... has all that's necessary to stay there a long time!

PAUL BRENNER—WAAT—New Jersey  
I predict 1950 will see Alan Dale as the nation's top singing star!

JOHN AUSTIN—WING—Philadelphia  
A remarkable voice and pleasant personality.

JACK KIRK—WHIM—New York  
"He's new! He's different! He's great!"—and much more!

JACK LAY—WINS—New York  
...one of the most clever, personable singers to come along in many a day!

FRED RICHMOND—WNY—New York  
...A real bank of U.S.!

TED & IRVING STEIN—WMCA—New York  
...is one of the most promising young vocalists, and should hit the top!

NATHAN & PINCH—WNEW—New York  
Alan Dale has to be confused with the S. J. city of the same name... is merely great!

JACK BOLSWORTH—WPTZ—Providence  
Phenomenal rise... Greatest thing since Sinatra!

DOUG GILBERT—WTVL—Phoenix  
Alan Dale, the singing siffy, is the star to watch in 1950!

BOB CORLEY—WQXI—Atlanta  
...to title of his smash record "There's No Tomorrow"—there's a terrific "Tomorrow" for Alan Dale!

RONIE SIMON—WJLB—Jacksonville  
...most promising young artist in Jacksonville... very refreshing!

PAY BRADLEY—KNX—Los Angeles  
...a lovely, lovely, lovely... at least Alan Dale... "There's No Tomorrow"!

BOB CLAYTON—WHIM—New York  
...has that beautiful, smooth, that special voice!

PETER PETER—KFWB—Denver  
...a fine, fine, fine... of feeling in his songs!

BOB WATSON—WMAZ—Boston  
...his singing of "There's No Tomorrow" is a smash in Atlantic!

JOHN LARNER—WAAT—New Jersey  
The best letters of his are about "There's No Tomorrow" and Alan Dale is... NY!

LEE HALLIDAY—KTL—San Francisco  
...Great! A real, real, real... "There's No Tomorrow"!

HILSHAW—WMAZ—Boston  
...My Greatest Choice... John Quantin, York...

Press: JOE CALCAGNO

JERRY SAGER

Personal Management

**ALAN DALE MANAGEMENT**

1450 Broadway, New York

G. R. PURCELL

F. FERRAZZANO

Direction

**ASSOCIATED BOOKING CORP.**

745 Fifth Avenue, New York 22, N. Y.

CHICAGO  
283 N. Wabash

HOLLYWOOD  
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**FILMS**
**RADIO**
**VIDEO**
**MUSIC**
**STAGE**

DEC 22 '49

# VARIETY

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## QUICK CLICK FOR NEW PIX FACES

### Ned Irish Sees TV as Chief Factor In Garden (N.Y.) Receipts Holding Up

Television not only has not cut into the gates at boxing matches but has actually been the chief factor in preventing receipts from falling off, according to Ned Irish, exec director of Madison Sq. Garden, N. Y. Irish said, that video can eventually aid all sports events by creating new fans for them. To date, however, it has not sufficient facts one way or the other to prove that theory.

He noted that a wrestling match at the Garden two weeks ago drew an SRO gate of over \$50,000. Even if not televised but, he pointed out, without the impetus given wrestling by video during the last several years, not only would the Garden match not have drawn such a crowd but it is doubtful that wrestling would even have been hooked into the arena. By the same token, he said, no indoor prize fights have approached the \$50,000 mark this year. And, according to Irish, without TV the revenue from boxing would be far less.

Garden exec said he hopes to be able to prove video's worth to sports by selling rights to the remaining college basketball games this year. Since no games for this season have been televised to date, it would then be possible to compare the early season attendance figures with those when TV is present. Grosses on basketball so far this year have just about equaled last year's figures, when the games were televised. Thus, according to Irish, comparison of those two sets of figures will not prove that TV either hurts or helps.

That video has created new basketball fans is apparent from a number of notes accompanying (Continued on page 16)

### NBC Roams Far Afield In New Year's Band Remotes This Year, to Paris, Cuba

In an expansion of its New Year's Eve band remote pickups, NBC has decided to go far afield this year. For the first time the web will go overseas in its round-robin band music hoopla, picking up an orchestra from the Montmartre in Paris.

In addition, there will be a cut-in for 15 minutes of Woody Herman from Havana.

The international flavor was inspired by difficulties encountered by the network in getting names of stature for pickup from location dates. The bigtime maestros just won't be around this year, NBC finds.

### Piaf Plays Polar Santa To Sing for Explorers

Reversing the Yuletide tradition of Saint Nick coming down from the polar regions, French chanteuse Edith Piaf will play a musical Santa Claus and beam her voice to frozen Antarctica, where the Expedition Polaire Francaise will spend an icy Noel.

Asked what they wanted for Christmas, the snowbound explorers said they'd like Miss Piaf doing a Gallic version of "Baby, It's Cold Outside." Radiodiffusion Francaise, a knowing organization with the kilocycles, has rigged up a shortwave hookup, with La Piaf singing in New York, accompanied by Michel Emer and his orch in Paris, for an hour-long Christmas Day broadcast to the South Pole.

### See Happy 'Eve' For N. Y. Niteries

New York bonifaces expect one of the heaviest windfalls since the end of the war via New Year's Eve business. Cafe operators figure that Eve will be sold out in short order, generally the early part of next week, when nitery space at prices up to \$30 ringside will become as scarce as tickets to "South Pacific." In addition, it's anticipated that Jan. 1 will also bring healthy nitery business because of the fact that the legal New Year's day celebration on Monday (2) will be a continued holiday. It's felt that the New Year's business will run the general pattern of other three-day holidays such as Labor Day.

Bookings so far aren't too heavy. (Continued on page 35)

### MacDonald-Raymond Off for Air Force Tour

Troupe of 24 headed by Jeanette MacDonald and Gene Raymond, took off from Washington airport last night (19) for Christmas New Year's tour of U. S. air force installations in Germany and Austria, with brief visits to Paris and Britain. Among others in the party are Gypsy Markoff, Maxie Rosenbloom and Whip Wilson, Coast trick rope star.

Tour opens Thursday (22) in Germany, plays Berlin on Christmas Day, and continues down to Austria.

### H'WOOD TALENT OUTLOOK BRIGHT

By WHITNEY WILLIAMS

Hollywood, Dec. 20. Future of the screen stands secure from a talent standpoint, judging by bumper crop of new faces which made their way to the camera-front during 1949. It was a year bright with promise, and presages interest in productions this year.

Studios are now drawing upon a fresh medium for candidates for popularity, television. Several reached screen via this route. At same time, the stage, both Broadway and Little Theatre, continued to provide Hollywood with material. So did radio, the extra ranks, schools, hinterlands. Foreign lands also served as a fount for this new talent which is now vying with older and more established names.

With producers on all sides trying to whittle down costs of production, new faces are being afforded opportunity seldom made available in the past few years. It's becoming generally acknowledged that names alone no longer have the drawing power they once did; the story is even more important. Consequently, producers, particularly Indies, feel the day has arrived where they can risk un-

(Continued on page 19)

### GAMBLING BAN WORRIES MIAMI BISTRO OPS

By LARY SOLLOWAY

Miami Beach, Dec. 20. With a few exceptions, this area's annual take from the winter tour let seems doomed to be disappointing outside of the strip of ocean front luxury hotels. With the Christmas holiday influx in full swing, business in shops, niteries and in some hotels is under that of previous years, with the only hope for recouping a heavy (though short season) and removal of what is claimed to be the major facet in the decline, the clampdown on all forms of gambling.

It is obvious that the heavy spenders are not here, and from future reservations it looks like they aren't coming. Even those hotel owners who originally came (Continued on page 35)

### H'wood Gangster, Juve Delinquency Pix as Propaganda Against U. S.

#### Copadurante Wowing 'Em at 70G Weekly

Jimmy Durante's better than \$70,000-a-week gross currently at the New York Copacabana is a show business phenomenon compared to the fact that the Radio City Music Hall, with 6,000 seats and a top feature and stage draw, considers itself whammo if grossing twice that. In a nitery with only 10% of that capacity, Durante has been clocking 70G and better since he opened on a commitment which the Metro comedian owed the spot.

That kind of business undoubtedly sets a record for a peak average check. Durante himself is in for \$12,500, but for that he also has his own special people, namely Eddie Jackson and drummer Jack Roth.

#### T. D. in 15th Year, \$6,000,000 Grosser

Tommy Dorsey starts his 15th year as a bandleader Jan. 1. It was in May, 1935, that he set up his own band, following the breakup of the original Dorsey Bros. orchestra, when at Glen Island Casino New Rochelle, N. Y. T. D. had battered the DB outfit, with frere Jimmy Dorsey spotted in the sax section, but when T. D. walked off the stand he didn't take a thing with him, starting his own band from scratch. J. D. continued with the combination.

Over the past 14 years, Tommy Dorsey has grossed over \$6,000,000. His best single year was in 1944, when his total income ran just short of \$1,000,000. That was (Continued on page 35)

#### From Pic Actor to Pix Peddler, Dale Edmonds

From pie actor to pic salesman via headwaiter in a couple Broadway restaurants is the story of Dale Edmonds. An ex-G.I., Edmonds made his film debut—and only appearance—in Roberto Rossellini's "Paisan." Monday (19) he began peddling pix for Paramount in Chicago. Edmonds, who had played minor roles in Broadway shows before going into uniform, was picked up by Rossellini while serving with the Army in Italy.

He found Broadway and Hollywood tough to crack and wound up headwaiter at Broadway eateries.

The tommy gun slugs and roughing-up that Hollywood's film tough guys have reserved for their screen victims in the past appeared this week to be coming perilously close to the heads of studio production chiefs. Hollywood was echoing with shots fired 'round the world at brutality in pix.

While England issued an ultimatum that it "would henceforth stop making cuts and ban 'sadistic' films in toto, J. P. McEvoy, roving reporter for Reader's Digest and the McNaught Syndicate, told VARIETY this week on his return from a world tour that took him as far as Hong Kong: "If Joe Stalin himself were making them, the present cycle of American gangster pictures and those depicting U. S. juvenile delinquency couldn't be better propaganda against the U. S."

This criticism from abroad appeared no less serious than the attention that the punch-'em-below-the-belt and kick-'em-while-they're-down pix were getting from American exhibitors. Their voice was heard at the all-industry public relations conference in Washington last week, when bitter criticism was leveled against this type product. Particularly strong in his denunciation was John J. Fitzgerald, chief of Famous Players-Canadian, Paramount's north-of-the-border affiliate.

Council of Motion Picture Organizations, industry public relations unit set up in Washington, moved to improve the situation by acquainting Hollywood production execs with the strenuousness of exhibitors' objections. Plans were laid for (Continued on page 35)

#### Eleanor Roosevelt's NBC Simulcast Series Set for Early Teeoff

Eleanor Roosevelt will start a new show, to be simulcast on NBC radio and television, soon after the first of the year. Web is currently pitching the idea to several prospective sponsors and hopes to have one lined up in time for the program's preem.

Show is to be patterned along the lines of Mrs. Roosevelt's daily newspaper column, with the wife of the late President chatting about current events and presenting various guest personalities. It's tentatively scheduled for an early Sunday afternoon slot. Mrs. Roosevelt formerly had an across-the-board daytime radio alrer, together with her daughter, Anna, on ABC.

IT'S A PARAMOUNT DAY ON BROADWAY...WITH -

## Czechs See 'Grapes,' 'Mice' as U. S. True-to-Life; Russ Stiffing Pix

The Communist-controlled Czech government may frown on Hollywood ideologies, but it's happy to rake in U. S.-hyphenated admissions. Old American films (nothing recent has been shown in Prague) draw the top attendance. Best grossing pix are "Grapes of Wrath" and "Of Mice and Men," which are preceded by lecturers who point out that Steinbeck's pix reflect present-day conditions in America.

According to Josef Holomey, former assistant production head of National, one of the top leading Czech producers, who arrived in this country last week, film production in Czechoslovakia is going along at a hectic rate, but quality is very poor. Equipment, which was stolen from Russian and French studios during World War II, is of the best, but lack of replacement parts has put many into disrepair. Raw stock is no problem, as the AGFA film plant is in the Russian zone of Germany, and stock is diverted to needs of the Czech industry.

Russia is centering its Czech film activities in Prague, with four companies from the Soviet state currently using the Barrandov centers. This formerly consisted of two large studios before the war, but when Germany occupied the country they built four more.

In addition to the Russians, about 18 or 19 companies are turning out 30 propaganda films yearly. All shooting is done under the supervision of the Czech minister of propaganda and his director, Dr. Zankal. Budgets are approved and financed through the State Bank, and all scenarios are checked not only by a local resident censor, but by a board of five Russian film men. Since the Communist putsch in 1948, costs have risen about 25% and the average film, which could be produced for \$30,000 pre-war, now costs \$40,000 and more.

Technical talent is a great problem, as half the technicians are in non-persona-grata status with the present government, with more disappearing every day, either over the border or into work camps. The state has recruiting programs, but there hasn't been enough time to train, which has resulted in bad technical shooting and also damage to equipment. The government is also undertaking a training program for actors and actresses, providing they are of the right political inclinations.

### Theatre Situation Best

Theatrewise the country is in about the best situation on the European continent. Before the war, about 1,000 houses were in operation. Due to the fact that there was no fighting there, these are all intact, and in addition, about 200 more have been built in the smaller towns. However, voluntary at-

(Continued on page 48)

### Litvak to Germany

Anatole Litvak arrived in New York from the Coast Monday (19) en route to Germany, where he'll research and cast an upcoming film which he is to produce and direct for 20th-Fox. Titled "Call It Treason," based on a novel of the same name by George Howe, the story deals with the last year of the war in Germany and will be filmed in its entirety there.

Litvak will return to the U. S. in about a month to start work on "Take Care of My Girl" for 20th, which he'll produce and direct before "Treason."

### Doug's 1st Vacation

London, Dec. 20. Douglas Fairbanks, Jr., is taking his first vacation in 14 years on doctor's orders and will spend a month at Bad Gastein with his wife and three daughters. Star completed "State Secret" last week.

### 20% TAX CUT WINS POSSIBLE TRUMAN AID

Washington, Dec. 20. Additional support for reduction of elimination of the wartime excises, including the 20% admissions tax, came from three sources last week.

Reports from Key West hinted that the President himself might recommend the reduction and advocates other taxes to take up the slack. Prior to that, Secretary of the Treasury John Snyder told his press conference that cuts in the wartime excises were needed to eliminate tax inequities. He said business would be helped by the reduction, a position advocated still earlier by Secretary of Commerce Charles Sawyer.

Then Rep. Arthur G. Klein, of New York, also went on record for repeal or reduction of the bites. While he emphasized especially the tough situation faced by the fur industry, he said he wanted other industries to benefit by excise reductions, as well.

### Hildy Goes Longhair, Sets Concert Tour

Hildegard is going longhair next season, making a formal concert tour under direction of Columbia Artists Mgt. She'll offer a "song and piano concert," assisted by her own orchestra, the program following the pattern of her concert dates in strawhats last summer. Anna Sosenko, her manager, has completed arrangements with F. C. Coppicus and Fred C. Schang of Columbia, and tour will open for four weeks in the midwest Oct. 24-30.

Chanteuse will resume her hotel engagements after Thanksgiving, booked by William Morris, but will do concerts again in the east in March, 1951. She did one concert date in Milwaukee in September, '48, which was in the nature of a homecoming celebration.

### Bojangles Memorial For Harlem Clinic

Bill Robinson Memorial night has been scheduled by the New York Heart Campaign in Madison Square Garden on May 9. Proceeds will go to establish a Robinson Memorial Clinic in Harlem and for fellowships for young Negro doctors.

Ed Sullivan, who was named today (Wed.) head of the Entertainment Division of the N. Y. drive, also announced the third annual Mark Hellinger Memorial night to be held at the Mark Hellinger theatre Feb. 5 with an all-star show and the first preview of UA's "Champagne for Caesar."



WILL MAHONEY

This is the season of Love and Forgiveness. I am so imbued with the Yuletide spirit that I even forgive my bevy of imitators.

## TV Authority In Last Peace Stab With Film Guild

A last-ditch stab at avoiding a video jurisdictional war among the talent guilds was made in New York by the newly formed Television Authority yesterday (Tues.) in a bid to Screen Actors Guild for another round of negotiations. SAG, which has consistently refused to recognize TVA as a "television partnership" in the live and film field and also to hold in abeyance all dickering with television film producers for separate pacts.

In a quick answer to TVA's query on a renewal of talks, SAG execs said they were ready to meet with the eastern outfit in Los Angeles the first week in January. There was some doubt, however, whether TVA could assemble a committee to make another trek to the Coast, where previous negotiations ended in an impasse. It's likely that TVA will request a meeting spot more centrally located and removed from any factors in the film capital which might affect the outcome of the talks.

TVA's organizational structure, meantime, was solidified by a \$100,000 contribution to its treasury by Actors Equity and \$25,000 from Chorus Equity. Equity's council decided to turn over the coin to TVA at its meeting yesterday.

### 'Dryday' Gags

New York's "Dry Friday" last week (water conservation) inspired gags and vagaries such as, "Everybody looked like Jed Harris," pointing up the shaving holiday to conserve water. And the slick and sleek admen set raided the stenographers' talcum and powder puffs to camouflage the stubble.

No-water service in restaurants had been standard for some time prior to "Dryday," but a curious switch was one hotel serving fingerbolls, but no aqua. When a customer pointed out the inconsistency, the flustered headwaiter admitted, "We're just trying to give you good service."

## Female Impersonators

By JOE LAURIE, JR.

With the passing of Bert Errol, who was one of the greatest English comedy female impersonators, another facet of show biz seems to have gone.

In America, I believe we date the female impersonator from our minstrel shows, whose casts consisted of all males. In the blackface "Afterpieces" the comedian would usually play a "wench." There was always a funny "wench part" in every minstrel show. All the great end men have played the part of a gal during their careers. Lew Dockstader, Neil O'Brien, Bert Swor, George (Honey Boy) Evans, and all the other greats did a "wench" either in the "olio" or "afterpiece." The late Francis Wilson, who became one of our great legit comedians, was the first to do a dame when he was a member of the variety team of Mackin & Wilson. They were followed by such teams as Gilliland & Murray and Golden & Hughes. Even Jerry Cohan (the father of George M.) donned skirts for comedy purposes in his early career.

Leon (Kelly & Leon) was one of the first female impersonators in America. About 1885 Harry Le Claire ("The Bernhardt of Vaudeville") gained fame and fortune, so did William Henry Rice (who played "Camille" in a burlesque of that show) and William Heywood, a noted straight impersonator. Pete Shaw came along in the early '90's, he sang a song, "You Can Look, But You Mustn't Touch." Gilbert Sarnoy did a scrawny dame and used the catchline, "I thought I'd die!"

In the days of the honky-tonks, which were the forerunners of our modern vaudeville (or what's left of it), there were female impersonators working the "wine rooms" as entertainers and as "hostesses." Then when vaudeville took form and the immortal Tony Pastor made it an entertainment for women and children, we had some wonderful female impersonators. Most of them ran to comedy. The greatest of these for almost three decades were the Russell Bros., billed as "The Two Irish Servant Girls." They were headlined and starred in melodramas.

George Munroe, was a big hit with Weber & Fields and later at the Winter Garden and many Broadway shows. J. C. Mack did a "German housewife" and was one of the best laugh-getters of all the female imps. Savoy & Brennan, of course, were the greatest of our time. Bert Savoy used a Russell Bros. technique. Upon the death of Bert Savoy, Jay Brennan, one of the best straight men in show business, teamed up with Rogers, who did well but couldn't follow Savoy. Brennan later took over as "Margie" with different straight men.

The great comedy teams who did female impersonations were McIntyre & Heath, in "Waiting At The Church," Bill Moore and Frances Yates, Yarrick & Lolando, Bowman Bros., Jack Wilson did a burly wench, so did Roy Arthur (Bedini & Arthur), Lew Lehr ("monkeys are the easiest people") did a burly dame in one of his acts. Olin Landick played vaude and radio as a gabby gossip. Skins Miller (Miller & Mack) did a frowsy English dame. Wallace Beery also did a dame in a vaudeville act, and George Jessel did a dame in the Jessel & Edwards act. Even the great Dave Warfield played an Irish biddy in "O'Dowd's Neighbors" many years before he played "The Music Master."

### Julian Ellings the Top

Of the straight female impersonators there is no doubt that for makeup, class and boxoffice draw the late Julian Ellings was the top. He starred in many Broadway shows, in pictures, headlined for years in vaudeville, and broke all picture house records. He had a theatre named after him (the Ellings, on West 42d street). Karyl Norman, "The Creole Fashion Plate," was a great vaudeville headliner for many years. So was Bothwell Browne, who was more of a dancer, as was Cleveland Bonner, and Alvara, the toe dancer.

There were many "trick" impersonators in vaudeville. Ray Monte would come on as a woman, remove his wig to show he was a man, then remove another wig and it would look like he was a woman. The audience never did know for sure if he was man or woman. (He was a man). Fagg & White, a man and woman act (with the man doing the woman) also removed two wigs (a la Ray Monte). Other acts like Dale & Boyle and Alexander & Scott, were two-man acts with one doing a straight female impersonation. Even the great Mosconi Bros. started their dancing career with Charlie doing a "dame" partner for his brother Louis' waltz. The straight musical act of the Musical Fierrens had one of the boys playing a violin as a girl. In the acrobatic act of George & Georgie one worked as a girl. Many of the acrobatic troupes had a couple of boys impersonating girls, to make the tricks look harder and taking the "too many men" curse off.

The best of the English female impersonators were Bert Errol, Herbert Clifton, Malcolm Scott and Alfred Lettine. Errol was classed with George Robie, the greatest of the "dames" in England.

At one time in vaudeville there were female impersonators on two and three bills a month. Names like Taciano, Lionel (Mike) Ames, Karrera, Saona, McGarvey, Russell Bingham, Francis Elliott, Herbert Charles, Biscuits, Divine Dodson, Reine, Jean Hildreth, Balaban, Ray Lawrence, Martelle, Cecil Gray, Bobbie Lehman, Jackie Maye, Gene Mallen, Vardman, and many others.

Some years ago we had a revival of "Charley's Aunt," which was originally played by Girardotte over 50 years ago and was one of the biggest hits of the legitimate stage. It was revived a few years ago by Jose Ferrer, who also made a terrific hit in the star part. About 25 years ago Sid Chaplin (brother of Charles) played "Charley's Aunt" in silent pictures, and our own very mannish and funny Jack Benny revived it in a talker version, and now the very funny man with the twinkling feet, Ray Bolger, is still starring in the musical version on Broadway.

But for honest-to-goodness female impersonating there are only three working actors left. Ray Bourbon, who does such a terrific "boon dame" in the Mae West show, Arico Wilde, who, as a singer and dancer, is the tops in club work, and Francis Renault, who, with his fabulous costumes, re-lives his vaudeville headline days by giving periodic concerts in Carnegie Hall.

The colleges always incubated a stock of guys who come onstage in dresses and walk off showing their muscles and speaking in a deep bass voice, "SO LONG FELLERS."



CECIL B. DEMILLE'S Masterpiece

# Samson

# DISTRIBS' BEST TAKE SINCE 1946

## Insurance Cos. Easing Out Of Theatres as 'Too Speculative'

Movement has been started by the insurance companies to withdraw from financing U. S. exhibition on the ground that the theatre business is currently too speculative for its investments. The step is being taken after a number of years in which the life insurance outfits have been increasingly active in bankrolling first mortgages on theatres throughout the country. High level of current theatre purchase prices combined with dwindling grosses is sparking the action.

Among the leading insurance concerns now pulling in their horns are both the Equitable Life Assurance Society of the U. S. and the New York Life Insurance Co. Neither company is credited with making a permanent withdrawal from the field. But both are reported to have advised would-be purchasers or builders of theatres that the operations are not generally considered a good risk under present conditions.

Insurance companies represent one of the main sources of mortgage coin in the U. S., outstripping the banks in this respect. Their investments are closely regulated. Coin from insurance companies is still available for theatres which combine business properties, but on slickeries alone sans other ten-

(Continued on page 21)

## Italian Prod. Costs Up 'Beyond Reason,' Wanger Plans Garbo Pic in Eng.

Despite financing setbacks that killed his original deal, Walter Wanger is still planning to produce "The Duchess of Langrair" in Europe with Greta Garbo starring. It won't be in Italy, however. Wanger said on his return to the U. S. last week.

Producer asserted that Italian costs had gone up "beyond reason" and that he'd concentrate on filmmaking in England and France. He was highly enthusiastic on the opportunities for production offered in the two countries and indicated that the present boom in German picture-making might also find him eventually making a film there.

Wanger asserted he has financing available both for "Duchess" and another property which he owns, "The Ballad and the" (Continued on page 18)

## Maas In From Moscow

Irving Maas, v.p. and general manager of the Motion Picture Export Assn., who has been in Moscow for the past month, is due back in New York today (Wednesday). Maas left Russia last Saturday (17) and hit Prague yesterday.

MPEA exec was in Moscow to renegotiate the deal made by Eric Johnston a year ago under which the Russians were to purchase a minimum of 20 Hollywood pix at \$50,000 each. There has been no indication from Maas as yet on how successful his trip proved.

F.P.-Canadian Corp. Proxy

John J. Fitzgibbons

a veteran of 48 years in the picture business details his views

On Hypoing the B.O.

one of the many editorial features in the upcoming

44th Anniversary Number

of

VARIETY

Due Soon

## ALL EXECS STAY IN NEW PAR SETUP

Paramount's transition on the first of the year from a triple-branched company to a strictly production-distribution unit will take place without any major changes in personnel short of a few additional board directors. All studio and distrib execs are being retained. It has been learned with the switchover made easy by employment contracts which provide for assignment of all rights from the dissolving parent company to the new outfit.

In a triple pass, incorporators of the new corporation formed in New York meet this week or next to elect the new board. That body will then immediately assemble for the election of officers for the coming year. At the same time, provisions will be made for the parent company now holder of all stock in the new concern, to distribute the stock to parent company stockholders on a basis of one new share for every two old shares.

United Paramount theatres, new- (Continued on page 18)

## B'KLYN PAR'S ONSTAGE BASKETBALL FAIR B.O.

Brooklyn Paramount looped strong (but not capacity) biz in a "satisfactory" shove-off of its basketball series on the deluxer's stage Monday (19) night. With the house 75% filled, a home team of five Dodger ball players and three basketball pros played and won (51-47) a standard-length game against the Long Island Bombers. Fulton street first-runner grossed \$2,300 on a normally very-iffish pre-Christmas day.

The new stunt turned in a profit to the house. Its cost averages \$1-100 weekly. Normal biz without (Continued on page 18)

## YEAR-END RALLY STRONG FACTOR

Distribution scored a partial rally during 1949 to give it the best returns since the peak year of 1946. While the final tally has yet to be aired, it is now apparent that almost every pic retailer, both majors and minors, shoved ahead of 1948 on net profits from distribution in the domestic market. In the case of several, it was more a reduction in losses suffered during the previous year than an actual margin of profit.

Recovery by the sales end is testified to by recent totals registered with the Securities & Exchange Commission; by the financial reports publicized within the last few weeks, and by private reports to company staffers.

The two or three companies that failed to show some sort of gain during the year were crippled by circumstances peculiar to the company rather than the effect of overall conditions. RKO, for instance, was thrown out of gear by the change in control from the Atlas Corp. to Howard Hughes. Before Hughes could move to liquidate some weak pix stored on the shelves and line up new produc-

(Continued on page 18)

## Tax Repeal Now Or Never—Myers

Motion picture industry, uniting all its forces to fight for repeal of the Federal admissions tax, will make its first onslaught directly against the House Ways & Means Committee in Congress, it was revealed yesterday (Tues.) by Abram F. Myers, general counsel of National Allied States Exhibitors Assn. and temporary chairman of the committee on taxation and legislation of the newly-created Council of Motion Picture Organizations.

Myers, speaking after a meeting of the committee yesterday in New York, pointed out that 1950 is gen-

(Continued on page 19)

## National Boxoffice Survey

Pre-Yule Blues Bop Biz—Hope Out in Front; 'Pinky,' 'Battleground' Next; 'Two Jims' Preems Socko

Week before Christmas is more severe than usual this year, according to reports from VARIETY correspondents, with most pictures taking a terrific beating. Pictures that are doing big trade are real exceptions and those registering smash grosses are extreme rarities.

"Great Lover" (Par), launched despite sharp downturn, is showing enough to spot Bob Hope's comedy an easy winner currently. Second best is "Pinky" (20th) with "Battleground" (M-G) third, "Intruder in Dust" (M-G) is fourth.

"Bagdad" (U) is winding up fifth though in only three spots covered by VARIETY. "Adam's Rib" (M-G) is doing well enough to take sixth

money and "Fallen Idol" (SRO) is seventh. "Dangerous Profession" (RKO) and "Red Danube" (M-G) round out top nine list.

With mild to drab weeks turned in by many films, many exhibitors currently are roasting with many lesser pictures or playing reissues. Result is that there are more than 38 different screen vehicles spotted in some 22 representative keys this stanza not including oldies.

Besides Bob Hope's "Lover," "Sands of Iwo Jima" (Rep) looms as brightest newcomer launched this session. This newest John Wayne thriller about the U. S. Marines is smash both on San Fran-

J. Arthur Rank

expresses optimism about

Closer Anglo-US Film Relations

...

an interesting byline feature in the upcoming

44th Anniversary Number

of

VARIETY

Due Soon

## RKO IN MIDDLE ON 'JOAN' AND 'STROMBOLI'

RKO distribution toppers are viewing with great concern the new press reports last week about Ingrid Bergman. While the stories were disturbing to industry toppers in general, hitting as they did during the midst of a major confab on improving industry public relations, the RKO sales chiefs were looking at them from a strictly commercial angle.

RKO is currently selling "Joan of Arc" which stars Miss Bergman, and is about to send into release in February "Stromboli," which she recently completed in Italy under the direction of Roberto Rossellini. Speculation by RKO—and by much of the rest of the industry, for that matter—is whether the latest development in the Bergman-Rossellini romance is going to hurt or help at the b.o.

"Joan" has been limping b.o. at (Continued on page 9)

(Continued on page 9)

Objection by other major company presidents to Syros Skouras' serving on the committee to negotiate a new Anglo-U. S. films agreement reportedly resulted in a no-decision bout when the company toppers met in closed session in New York last week.

As result of the inability of the prexies to agree on a committee, it is understood they left the final decision to Motion Picture Assn. of America proxy Eric Johnston. He reportedly will name the members this week and they will meet to decide on a date for the sessions with the British.

Since the company chieftains were alone in the room at which the makeup of the committee and the date of the negotiating meetings were to be decided, there has been a deep hush in the industry as to what went on. Disagreements, however, are understood to have been strenuous.

Other company toppers—notably Paramount's Barney Balaban—who have considered Skouras much too friendly with J. Arthur Rank and (Continued on page 21)

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Merry Christmas

### INDEX

Bills	47
Chatter	54
Film Reviews	8
House Reviews	48
Inside Legit	50
Inside Music	39
Inside Pictures	16
Inside Radio	30
Inside Television	26
International	13
Joe Laurie, Jr.	2
Legitimate	49
Literati	53
Music	33
New Acts	47
Night Club Reviews	46
Obituaries	55
Pictures	3
Radio	22
Radio Reviews	24
Records	35
Frank Scully	53
Television	27
Television Reviews	28
Vaudeville	41

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and Deilah



# Tenn. Supreme Court Rules Binford Has 'No Authority' to Censor 'Curley'

By MATTY BRESCIA

Memphis, Dec. 20.

It took the Tennessee Supreme Court to chastise Lloyd T. Binford, whose censor powers for more than a decade here have baffled the motion picture industry. The State's highest tribunal in a ruling handed down in Knoxville Saturday (17) ruled "Chairman Lloyd T. Binford of the Memphis Censor Board had no authority to ban the motion picture 'Curley' because of the presence of Negro actors in the cast."

At the same time, the Tennessee Supreme Court threw out of the court the case attacking the right of the Memphis Censor Board to bar exhibition of the pic on the grounds that the complainants, United Artists Corp. and Hal Roach, Inc., were not motion picture exhibitors and thus were not denied freedom of speech. The Court also pointed out that UA and Roach had no standing in Tennessee Courts because they are out-of-state corporations and have not complied with the laws of the state.

The State's high court decision writes fins to a two-year court battle engineered by UA and Roach with the full support of the Motion Picture Association "challenging Binford and the Censor's powers." They argued that the "private act of Tennessee creating a Censor Board was unconstitutional and that the board had no legal authority to disapprove the picture because of the presence of Negroes."

Binford, when interviewed by VARIETY, said: "We'll just have to pass these pictures. Frankly, I was confident all along the Supreme Court would side with Truman—of course, Truman controls it judging from President Truman's recent actions."

No changes were made in Tennessee Williams' "A Streetcar Named Desire," which played a two-day stand at the City Auditorium here Dec. 16-17. Binford said: "If it ('Streetcar') had been a movie, attracting a audience of (Continued on page 18)

## Campus Discrimination Theme 20th's Next Pic

Twentieth-Fox production chief Darryl F. Zanuck will extend his film explorations of anti-Semitic and anti-Negro discrimination into the nation's colleges with a new story that he has just purchased. It is a forthcoming novel by Peggy Goodin, titled "Take Care of My Little Girl."

Yarn is about a sorority at a midwestern college. It refuses—as do most university Greek letter societies—to take in Catholics, Jews or Negroes. Heroine of the book objects to this discrimination and resigns from the sorority amidst a considerable to-do.

Zanuck paid \$30,000 for screen rights. Book will be published by Dutton next year. Author also wrote "Clementine" which was bought by Eagle Lion and released as "Mirkey."

Litvak-McCarthy to Produce

Hollywood, Dec. 20. Frank McCarthy, Jr., has been set as associate producer with Anatole Litvak on "Take Care of My Little Girl" and "Call It Treason" for 20th-Fox.

Latter pic will be shot in Germany.

## Israel's Birth Set As Metro High-Budgeter

Hollywood, Dec. 20.

"The Road," story dealing with the birth of Israel, will be produced next year by Metro. Dore Schary has set high budget on picture and plans an all-star cast.

Allan Marcus leaves for Israel next week to get script material.

## 20th Not Cool To Theatre Video

Report that 20th-Fox is planning to abandon its entire theatre television project was vehemently denied this week by prez Spyros P. Skouras and general counsel Kenneth C. Royall. Royall declared in an official statement that the company is "vigorously pursuing its application before the Federal Communications Commission" and is making every effort to obtain a hearing before the Commission at as early a date as possible.

Reports that the company would drop its large-screen video plans were attributed to National Theatres prez Charles P. Skouras on the Coast last week in an interview carried in the tradespress (not VARIETY). He was quoted as saying that he didn't think theatre TV would be economically feasible because "people still like to go out." Refuting the reports, Spyros Skouras (Continued on page 19)

## Reed Confirms 3-Film Skirball, Manning Deal; Is Non-Exclusive Pact

London, Dec. 20.

Jack Skirball and Bruce Manning's three picture deal with Carol Reed has been confirmed here by the director, who points out that the agreement is a non-exclusive one which depends on the availability of suitable stories and also leaves him free to make other films for Sir Alexander Korda.

Pictures that Reed is to make under the Skirball-Manning pact won't necessarily be consecutive features and it's conceivable that the director will return between his S-M stints to turn out pic for Korda. Now reading likely stories for British production, he's hoping to decide upon a subject after the new year.

A recent Hollywood announcement by Skirball and Manning that they had inked Reed to a deal caused Morris Helperin, Korda's New York rep. to deny such an arrangement had been negotiated, for he emphasized that the producer-director is under contract to Korda's London Films Productions. Reed's statement now clarifies the situation.

## Kurtsinger Family Asks Million on 'Seabiscuit'

Louisville, Dec. 20.

Warner Bros. and Warner Bros. Distributing Corp. yesterday (Mon.) were named defendants in a \$1,000,000 damage suit filed in Federal court here by the widow and relatives of the late jockey, Charlie Kurtsinger.

Action charges that a portrayal of Kurtsinger in the Warner film, "Story of Seabiscuit," was done without permission or consent of Mrs. Catherine Kurtsinger or other family members.

## Hollywood's 2 Agency Mergers Cue Greater Centralizing of Manpower

Hollywood, Dec. 20.

Two of the most important film agency mergers in Hollywood history, consummated this week, are likely to change the complexion of the film agency setup. Absorption of the Berg-Allenberg Agency by the William Morris office and amalgamation of the Levee-Stark, Goldstone-Willner and Vic Orsatti offices into the United Agency Corp. create two talent percenteries that put them on par with Music Corp. of America and Charles K. Feldman's Famous Artists Corp.

Merger also indicate a tendency toward centralization of manpower in the agency business.

The Berg-Allenberg entry into the Morris setup was brought about at a meeting of top agents and their attorneys. They included Abe Lastfogel, Johnny Hyde, Bert Allenberg, Michael Halperin and Mendel Silberberg. Allenberg, under the terms of the deal, becomes a member of the William Morris Agency, Inc., functioning as chief of the motion picture department and handling all contracts pertaining to films. The Allenberg organization will move into the Morris headquarters in Beverly Hills, including his associates, Jimmy Townsend, Phil Kellogg, Robert Coryell and Keith Brown, who will continue to concentrate on clients of both companies. The Berg-Allenberg building on South Beverly Drive is owned by Phil Berg and remained in his possession after the dissolution of the old partnership about six months ago.

High salaried clients, under the (Continued on page 18)

## NLRB Orders Vote In 30 Days on SPG Or IA for P.A.'s

Washington, Dec. 20.

National Labor Relations Board yesterday (19) ordered an election within 30 days among screen publicists of the major studios on whether they wish to be represented by Screen Publicists Guild or International Alliance of Theatrical Stage Employees.

NLRB nixed a request of the Publicists Guild that employees of the majors and independents vote together, ruling the publicists of the majors comprised an appropriate unit. In its action, board upheld the recommendations of its trial examiner, who conducted hearings in L.A. last June and July.

Ruling declared, in part: "We shall direct that an election be held among the following employees whom we have found constitute an appropriate collective (Continued on page 21)

## L. A. to N. Y.

Ronald W. Alcorn  
Bill Bowers  
George D. Burrows  
Dane Clark  
Henry Clarkson  
Pat di Cicco  
Morey Goldstein  
Alex Gottlieb  
Jack Gregson  
Nancy Guild  
Don Loper  
Otto Preminger  
Arthur Ripley  
Francoise Rosay  
Sol C. Siegel  
Spyros P. Skouras  
Nate Spingold

## N. Y. to Europe

Frederic Ashton  
Irving Berlin  
D. A. Doran  
Louis Dreyfus  
John Emery  
Elsie Ferguson  
Margot Fonteyn  
Robert Helpmann  
Robert Irving  
Anatole Litvak  
Pamela May  
Zachary Scott  
Milton Shulman  
Aileen Stanley  
Joseph R. Vogel

## N. Y. to L. A.

Sara Berner  
Joe E. Brown  
Ed Cashman  
Jean Cropper  
Helen Deutsch  
Robert Emmet Dolan  
Ava Gardner  
Henry Henigson  
Dorle Jarmel  
Jennifer Jones  
John Joseph  
Tony Landi  
Jock Lawrence  
Johnny Mercer  
David O. Selznick  
Irene M. Selznick  
Frank Sinatra  
Dimitri Tiomkin

## Europe to N. Y.

David Brooks  
Salvador Dali  
Don Hartman  
Irving Maas  
Joseph A. McConville  
Herschel McCoy  
Jack Segal

2-THEATRE  
WORLD PREMIERE OF THE  
BIGGEST PICTURE OF THEM ALL...

# BUYERS HOT FOR WARNER CHAIN

## Naify's United Calif. and Fox-WC Split Frisco Pool, Latter Taking Over 16

San Francisco, Dec. 20.

United California circuit and Fox-West Coast will break up its pool on houses in this sector within the next few days with the 20th-Fox affiliate taking 16 theatres on a wholly-owned basis. Cutting of partnership ties follows on the heels of a deal whereby United Artists Theatres buys into a 50% partnership with Mike Naify on some 90 of the latter's UC houses.

Charles P. Skouras, head of National Theatres, and Naify will work out the details of the splitup. Skouras is due here tomorrow (Wed.) presumably on that business. Theatres involved are in the T&D circuit. F-WC has a minority interest in this chain while UC and allied interests hold a majority. Breakup was ordered by the N. Y. federal court in December, 1948, as part of the anti-trust suit decree.

Closing of a deal last week which gave United Artists theatres a half interest in UC houses ends a long-cooking transaction stymied by the Government in the past. It arose from the fact that Joseph M. Schenck, 20th-Fox studio exec and an important stockholder in United Artists chain, went on a \$2,500,000 note as endorser which Naify used to buy out his partners. Government has opposed the exercise.

(Continued on page 21)

## In First Post-Decree Move, Par Given OK To Build New Tenn. House

In a first action of its kind under Paramount's consent decree, the N. Y. federal district court has granted United Paramount circuit the right to acquire or construct a new house. Order of Judge Alfred C. Case, one of the three jurists sitting on the Government suit, gives UP the greenlight on construction of a theatre in downtown Chattanooga, Tenn. It will replace the Bijou, which burned down in 1943.

Applying for the order, Leonard Goldenson, UP's forthcoming prez, indicated that similar pleas would be made for construction in both Miami and Tampa, Fla. Goldenson recited facts to show that no restraint of competition is intended. Judge Case's okay declared that the court is satisfied the move would not restrain trade.

Order grants the privilege to either UP, Eastern Theatres, subsidiary of the company, or any other wholly-owned branch. Provision in the consent decree allows for such action if any existing theatre becomes inoperable.

In another move, both UP and the new production-distribution company formally submitted themselves to jurisdiction of the district court. Affidavits were filed by Fred Mohrhardt as treasurer of the picture outfit and Robert H. O'Brien, ditto for the chain, declaring the formation of the two new companies and submitting to jurisdiction. Consent decree also provided for this step.

### Dore Schary

is of the opinion that

**All the Picture Business  
Must Hang Together,  
Or We'll Surely Hang  
Separately**

an interesting editorial feature in  
the upcoming

44th Anniversary Number

of  
**VARIETY**  
Due Soon

## Par's \$5,000,000 Loan to Swing W-K Theatre Buy

To finance its acquisition of 101 theatres from Robert Wilby and H. F. Kinney, former Paramount theatre partners, Paramount has closed a \$5,000,000 loan with three banks. The coin raised by the transaction will be part of the \$7,700,000 in cash and notes that Wilby, Kinney and some lesser interests are being paid for a 100% interest which United Paramount circuit is getting on 77 houses and a partial slice of 24 more.

Par has signed notes payable Dec. 31 for the loan. United Paramount splits from the parent company at that time. It then assumes the obligation which will probably be paid out of a \$15,000,000 revolving fund set up to help float the new circuit.

Three banks financing the Wilby-Kinney purchase are the First National Bank of Chicago, Manufacturers Trust Co. and Bankers

(Continued on page 20)

## SELNICKS (JENNIFER) TO H'WOOD FOR XMAS

David O. Selznick and his wife, Jennifer Jones, shuffled into New York from London last Saturday (17) and planned out for the Coast the following day. They'll be going back to England in mid-January.

Miss Jones, who recently completed a starring appearance in the Selznick-Korda production, "Gone with the Wind," is slated to return to London for retakes. DOS will go back to close two co-production deals he now has pending, one in England and one in France.

Couple returned to the U. S. to spend the Christmas holidays with their children and for Selznick to give testimony on the suit brought against him in California by William Bacher.

## DECREE WOULD PERMIT SALE

The giant Warner Bros. circuit of 443 theatres throughout the U. S. is reported available for sale to outside interests as result of the consent decree now nearing the signing stage in current negotiations with the Government in Washington. The decree, according to reports, is expected to differ from both that of RKO and Paramount by substituting a provision which would permit the sale of the chain rather than a splitup into two companies with a corresponding division of stock among stockholders.

At least one powerful syndicate, staffed by several industry figures and backed by a group of banks, is known to be bidding for the big chain. The syndicate, it is said, prefers to buy the circuit outright, or as nearly so as possible, rather than the stock holdings of Harry M. Jack I. and Major Albert Warner. Their pooled holdings would be slightly over 30% of the entire outstanding common stock or a working control of the chain.

In order for the syndicate to acquire the chain, lock-stock-and-barrel, it would be necessary for the consent decree to permit a sale of the circuit, after divestiture of a number of houses in closed situations, to outside interests in a fairly intact condition. It is believed in informed trade circles that the decree does provide for that alternative.

Identity of the syndicate has been kept under wraps. It is said that several large circuit operators are included in the potent group.

(Continued on page 18)

## D.C. Wants More B.R. to Police The Film Decree

Washington, Dec. 20.

As a result of the string of anti-trust settlements in the suit against the majors, the Dept. of Justice is preparing to ask for an increased appropriation from Congress to police the film industry. Herbert Bergson, head of the D of J's anti-trust division, has advised U. S. Attorney General Howard McGrath that he must take on a number of field inspectors to check complaints. Bergson wants McGrath to up the coin allotted to the compliance wing of his dept.

Compliance division now has only two men in the field. Complaints from exhibitors have been piling up and there is an expectation that the squawks will grow rapidly when all or most of the Big Five operate under consent decrees.

Bergson has advised McGrath that "we'll have to live with this industry for a long time" or words to that effect. He is convinced that the Government must do an active policing job for at least the next 10 years.

## Producer-Exhibitor Seminars Next As Part of P.R. Setup; COMPO's Next Decision: Budget and Paid Exec V.P.

### Barney Balaban

who certainly should know about  
these things, has his own ideas  
about bringing back

**That So-Called 'Lost  
Audience'**

one of the many byline features in  
the upcoming

44th Anniversary Number

of  
**VARIETY**  
Due Soon

Setting up of producer-exhibitor seminars will likely be the next important move by the Conference of Motion Picture Organizations, which was established at the all-industry public relations conference in Washington last week. COMPO's initial campaign, already under way, is aimed at reduction of the present 20% Federal tax on admissions.

Arrangements for meetings between exhibitors and Hollywood production execs will probably get under way before COMPO is actually set up formally at another all-industry session tentatively set for March. Since there is a feeling that a better understanding by Hollywood of exhibitor thinking on public taste could be highly beneficial, and since there is a minimum of cost involved in getting reps of the two groups together, COMPO delegates are anxious to get under way with the project as quickly as possible.

While COMPO has in prospect much more complex plans for improving industry public relations, the powwows between picture-makers and theatremen are seen highly important in this regard. Growing criticism of brutality and immorality in films was evidenced

(Continued on page 21)

## 84 Theatres Would Be Divested in D. of J. Proposal on Griffith

Washington, Dec. 20.

Divestiture of 84 of its theatres and a stiff set of trade practice injunctions against the Griffith Amus. Co. and its affiliated defendants were called for Friday (16) by the Justice Department in a proposed final judgment against the chain. The proposals were filed with the U. S. district court in Oklahoma City in next to the last step in which the government hopes will wind up the anti-trust suit dragging along since 1939.

Divestiture would be of those theatres allegedly acquired by "abuse of circuit buying power" and to open up closed towns. The brief, by George W. Wise and Milton A. K. Ili of the anti-trust division, charged that "... the opinion of the Supreme Court in the instant case, holding that the defendants had violated Sections 1 and 2 of the Sherman Act by the misuse of their circuit buying power in obtaining films, has resulted in no change in the inability of competitors to obtain pictures from major distributors."

The brief declared further that: "The preferred position which Griffith Consolidated and Theatre Enterprises now occupy as established customers of the major distributors thus represents a continued enjoyment of the effect of the established violations of law."

The Government named as de-

(Continued on page 18)

## CAPRA-RISKIN SELL 'JOHN DOE' RESIDUAL

Hollywood, Dec. 20.

Frank Capra and Robert Riskin have sold their residual rights in "Meet John Doe," which they co-produced in 1941 for Warner Bros. to Filmcraft, indie release house in New York. Deal involved \$150,000, including television and reissue rights.

Capra and Riskin made over \$1,000,000 on the film which they financed originally. After the Warner release, it reverted to the producers and they have since reissued it in both 16m and 35m.

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N.Y. PARAMOUNT  
AND RIVOLI  
Today

Today the voice of the public  
unprecedented praise from the voice

*Cecil B. DeMille's Paramount*  
**Samson and Delilah**

FROM FAMOUS EXHIBITORS

"A truly remarkable picture."

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"Not only a great picture but a great contribution to industry public relations."

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"DeMille's masterpiece. The story has power, great drama."

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"The finest picture DeMille has ever made. It will clean up."

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"Great in every respect. DeMille has reached the apex of his creative power."

—Julius M. Gordon, Jefferson Amusement Co.

"The crowning jewel of DeMille's crown of film glory."

—Earl J. Hudson, United Detroit Theatres

"DeMille has made many fine motion pictures but this is his crowning achievement."

—R. M. Kennedy, Alabama Theatres, Inc.

"A classic story brought to the screen with great power and imagination."

—Martin J. Mullin, New England Theatres, Inc.

"It reaches the pinnacle of perfection and leaves nothing to be desired."

—George Skouras, Skouras Theatres Corp.

"I consider 'Samson and Delilah' Mr. DeMille's finest work."

—R. B. Wilby, Wilby-Kincey Service Corp.

Color by TECHNICOLOR

Cecil B. DeMille's 'SAMSON AND DELILAH' — Hedy Lamarr · Victor Mature

Color by TECHNICOLOR • Produced and Directed by Cecil B. DeMille

joins in this  
 ce of the industry for  
 nt Masterpiece  
**Delilah**



FROM THE TRADE PRESS

"Stands monumental alongside any contender."

—*Film Daily*

"A record-breaker money maker. Patrons will renew their faith in the glories of motion picture entertainment."

—*Showmen's Trade Review*

"The most prodigious spectacle ever conceived."

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"A fantastic picture for this era in its lavishness. Must have any theatre man smacking his lips in anticipation."

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—*The Exhibitor*

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"A sure-thing picture...that will delight the mass audience."

—*M. P. Daily*

"It will be compared equally with 'Gone With The Wind'."

—*The Independent*

"Such a picture comes only once in a decade. Its grosses will have gigantic dimensions."

—*Hollywood Reporter*

"A king-size attraction which showmen everywhere will long have cause to remember."

—*M. P. Herald*

"Will be a great grosser in all theatres in every part of the world." —*Film Bulletin*

CHNICOLOR

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B. DeMille • Screenplay by Jesse L. Lasky, Jr. • Fredric M. Frank • From original treatments by Harold Lamb and Vladimir Izhmansk • Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16

12 O'Clock High

Hollywood, Dec. 14.

20th-Fox release of Darryl F. Zanuck production. Stars Gregory Peck, Hugh Marlowe, Dean Jagger, Robert Arthur, Paul Stewart, John Hodiak, George E. Stone, Robert Montgomery, John King, Scorswain, by Bartlett, Bourne, Lay, Jr., based on their novel, camera, Leon Shamroy, editor, Barbara MacLean, music, Alfred Newman, special effects, Fred Secrest, Air Force technical advisor, Col. John H. DeBour, Tradeshown Dec. 6, 49. Running time, 122 mins.

General Savage	Gregory Peck
Col. Ben Gately	Hugh Marlowe
General Pritchard	Dean Jagger
Major Stovall	Robert Arthur
Col. McMillen	Paul Stewart
Capt. "Doc" Kaiser	John Hodiak
Major Cobb	George E. Stone
1st Bishop	Robert Montgomery
Nurse	John King
1st Zimmerman	Scorswain
Burdick	Bartlett
Administrative Officer	Bourne
1st. Ernie	Lay, Jr.
1st. Pettighill	William Short
1st. McKenna	Charles Edwards
Capt. Tremblay	Lawrence Hudson
Secretary	Kenneth Tobey
Operations Officer	John McKee
Mr. Britton	Campbell Capelin
1st. Wright	Sam Edwards
Weather Observer	Peter Ortle
Clerk in Antique Shop	Steve Clark
Clerk	Pat White

20th-Fox makes its bid into the war film cycle with "12 O'Clock High." It is a topflight drama, polished and performed to the nth degree to make it figure importantly in the boxoffice competition that is sure to result from the series of World War II pics now going into the market.

Picture treats its story from the high brass level; i.e., a general's concern for his men's morale while establishing the man-killing day-light bombing raids back in 1942. In that regard, and as to other story essentials and the target struck, "12 O'Clock High" is very similar to "Command Decision," which broke on the market a year ago.

As a drama, "High" deals soundly and interestingly with its situations, glossing over the fact that all war pictures are beginning to be stamped with a familiarity that cries for a new character and story setup. It gets close to the emotions in unveiling its plot and approaches it from a flashback angle as expertly presented that the emotional pull is sharpened. Skill in writing by Sy Bartlett and Beirne Lay, Jr., exceptionally fine direction by Henry King and stand-out performances by the competent cast make much of this Darryl F. Zanuck production.

Gregory Peck is the big brass who heads up the operations of a bombing squadron from a base in Chelveston, England, during the early phases of the war. Peck gives the character much credence as he suffers and sweats with his men, bearing the burden of the dangers of the raids, plus the responsibility of command. He can mark this down as just about his best work to date.

There are a number of what amount to "surprise" performances in the male cast. Standout among them is Dean Jagger as a retired pilot determined to do his bit. Jagger hasn't fared too well in screen roles over the past few years, but in his part as the adjutant for the bombing base he reminds that the talent's there for the proper assignment.

Story comes to life through his eyes as he revisits the Chelveston base in 1948. It's a sentimental journey that brings back the memory of those hectic days when U.S. bombers and men were just beginning to fill the air over Europe as the G. I. settled down in earnest to win the war. Plot carries on from there to show what this phase of the war meant both to the soldier, the officer and the ultimate outcome. It's a grim business and the picture sticks with it, without dragging in any off-base amateur play or anything else that doesn't touch on the urgency of the situation.

Footage plays off to a background score by Alfred Newman that includes the G.I.-popular tunes

Miniature Reviews

"12 O'Clock High" (20th). Topflight World War II film, treated from the high brass level of the Air Force. Gregory Peck and strong male cast. "Mrs. Mike" (UA). Warm, human filmization of the best-seller. Dick Powell, Evelyn Keyes and good b.o. "The Man on the Eiffel Tower" (Color) (RKO). Paris-made thriller with okay cast. Moderate b.o. prospects. "Ambush" (M-G). Fine outdoor consumer with top names; excellent b.o. "The Rocking Horse Winner" (GFD). Sombre British drama on track betting. "Paid in Full" (Par). Strong femme picture. "The Surf" (Swedish). Ingrid Bergman in Swedish film made 12 years ago; mild hit for arty spots.

of the day as the performers mark up individual successes. Hugh Marlowe is extremely satisfactory in what has become a stereotyped war-film character; son of a long line of West Pointers who doesn't like war. Gary Mitchell impresses vividly as the colonel whose feelings for his men loses him his post to Peck. Millard Mitchell, the top general; Robert Arthur, a sergeant; Paul Stewart, base medic; John Keilong, Bob Patten, Lee MacGregor, Sam Edwards and all the other male members of the cast turn in decisive spots. Only femme, and seen in only a single hospital sequence as a nurse, is Joyce McKenzie.

Zanuck's production guidance has the polish and taste expected of product bearing his banner. It's hard-hitting emotionally, carries a full quota of thrill sequences in the actual combat footage filmed during missions by the Air Force, and generally measures up as an authoritative job of film-making. Leon Shamroy supplied the excellent photography. Brog.

Mrs. Mike

(SONGS)

Hollywood, Dec. 17.

United Artists release of Samuel Bischoff-Edward Gross-Gregg film. Produced by D. F. Zanuck. Stars Darryl F. Zanuck, Gregory Peck, Robert Montgomery, John King, Scorswain, by Bartlett, Bourne, Lay, Jr., based on their novel, camera, Leon Shamroy, editor, Barbara MacLean, music, Alfred Newman, special effects, Fred Secrest, Air Force technical advisor, Col. John H. DeBour, Tradeshown Dec. 6, 49. Running time, 122 mins.

1st. Mike Flannigan	Dick Powell
Col. O'Fallon	Evelyn Keyes
John John	J. M. Kerrigan
Harold Carpenter	Angela Clarke
Howard	John Hodiak
Georgie Beauregard	Nan Boardman
Dr. McManus	Will Wright
Mrs. Howard	Frances Morris
Forrester	Joel Neeley
Mrs. Mathers	Jean Inness
Atenas	Chief Yowlachie
Lois Beauregard	Fred Aldrich
Camron	Clarence Burroughs
Tommy Henderson	Gary Lee
Mr. Henderson	Bo Meri Darling
Trader Henderson	Archer Leonard
Danny Hawkins	James Fairfax
Tommy Henderson	Robert Campbell
Joe Howard	Donald Pietro
Madelaine Beauregard	Janet Barrett
Barbette Beauregard	Judith Sokoloff

"Mrs. Mike," a bestseller of a couple years back, comes to the screen with all the warm, human charm that featured the book by Benedict and Nancy Freedman. It's a down-to-earth heart-tugger, full of tears and chuckles, that should find a hearty reception in the general market.

The story of the Boston girl who married a mountie and goes into the wilderness of Canada's northwest territory to live is familiar to a wide variety of readers. What producers Samuel Bischoff and Edward Gross, director Louis King and screenwriters Alfred Lewis Levitt and DeWitt Hudson have done to that yarn will cause no quarrels.

The performances are splendid. Evelyn Keyes particularly shines in the title role with a portrayal that has excellent emotional depth and just the right touch of humor. As her co-star, Dick Powell is fine. He approaches his assignment as the conscientious mountie with understanding and considerable talent to make it come off just right. He also supplies the narrative that bridges the footage and sets up the scenes of rugged frontier life in the Canadian wilds at the start of the century.

Considerable stress is laid on wilderness perils and the tragedies that befall pioneers. The emotional gamut abounds in childbirth, epidemics, amputation and death; all experiences encountered by the real-life Mrs. Michael Flannigan when she took to the northwoods in 1905. Some of the travail depicted could be trimmed without loss to the overall results, although the tear-jerker elements are commercial.

Some exceptionally good featured and supporting roles are contributed by the cast. Top among these is the portrayal by Angela Clarke, kind-hearted resident of a far north outpost which becomes

the second home of the Flannigans. J. M. Kerrigan is seen briefly, and pleasingly, as Miss Keyes' uncle, John Millan. Nan Boardman, Will Wright (sold as a doctor), Frances Morris, Joel Neeley, Jean Inness, Bo Meri Darling and others come over strongly. For humor, a highlight is the vaccination scene with Chief Yowlachie and other tribesmen.

Powell has a chance to exercise his vocal chords on "Rose of Tralee" and does a welcome bit of singing on the oldie. Score also contains a new tune, "Kathy," by Max Steiner and Ned Washington, plus atmospheric creaking that pleases.

Topnotch photography by Joseph Biroc captures the flavor of the outdoor setting that duplicates the story's Canadian locale, and other technical contributions measure up in making this a good entry. Brog.

The Man on the Eiffel Tower

(COLOR)

Hollywood, Dec. 14.

RKO release of Irving A. Allen (A & T Film Productions, Inc.) production. Stars Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton, Jean Wallace, Patricia Roc, Belita, features George E. Stone, William Conrad, William Cottrell, Charles Chan, Wilfrid Hyde-White. Directed by Burgess Meredith. Screenplay, Harry Brown; from story by Georges Simenon; camera, Harold Lloyd; editor, George Brown; music, Michael Scheraga; producer, Louis B. Nichols. Tradeshown Dec. 12, 49. Running time, 94 mins.

Inspector Maigret	Charles Laughton
Franchot Tone	Franchot Tone
Burgess Meredith	Burgess Meredith
Robert Hutton	Robert Hutton
Jean Wallace	Jean Wallace
Patricia Roc	Patricia Roc
Belita	Belita
George E. Stone	George E. Stone
William Conrad	William Conrad
William Cottrell	William Cottrell
Charles Chan	Charles Chan
Wilfrid Hyde-White	Wilfrid Hyde-White

"The Man on the Eiffel Tower" is a chase melodrama that commands some added attention because its principal star is the City of Paris. Highlighted Cook's Tour of the famous city provides a lush, interesting background for the thriller ingredients of the story. Paris wears its Anser color garb elegantly and actually comes off better than the yarn it locales. Box-office outlook spotty.

A top-heavy star list, led off by Charles Laughton, Franchot Tone, Burgess Meredith and Robert Hutton, junketed to Paris for the filming and they run through a pretty standard setup of melodramatics, sharpened with some good thriller sequences, to get the Harry Brown script down on celluloid. Screenplay is from the Georges Simenon story, "A Battle of Nerves," and latter title tells the plot of a cat-and-mouse game between a thrill killer and a smart police inspector.

Telling of the story would have appeared to better advantage had not the makers strained too hard for mood and cryptic nuances. A formula unfoldment with everything clearcut, would have given it more of a chance in the general market. Meredith directed the production by Irving Allen and Tone and should have provided the clarity not found in the script.

A rich woman is murdered by the hiring of her nephew, Laughton is the broad-A French police inspector who sets out to uncover the killer and the reason for the crime. He's not satisfied with his first suspect, played by Meredith, and digs deeper to discover Tone, a psychopath to whom killing is food for the ego, as in the dangerous game of baiting the police.

Footage is overlong in reaching the denouement, holding off the climax as long as possible while keeping the chase going over Paris rooftops, up the Eiffel Tower, over rivers and bridges, through niteries and other points of interest in the city. Of the cast stars, Tone impresses most. Laughton's character is made of stylized mannerisms and Burgess' near-blind scionars-grinder role is okay. Hutton plays the nephew who hires a murderer so that he can leave his wife, Patricia Roc, and marry Jean Wallace. Third femme is Belita and none has very much to do but look beautiful.

Stanley Cortes's camera shows off the beauties of Paris fondly, making them the most interesting part of the entire production. Editing is needed on the film's

Noah's Ark

"Noah's Ark." French-made, being tradeshown in New York today (Wed.), was reviewed in VARIETY from Paris, Feb. 26, 1947, under its original title "L'Arche de Noe." Film was categorized with those unlikely for Anglo-U.S. market. Review stated that "poor direction and technique in every phase make this entry an unlikely bet for export, but the humorous story might provide material for a Hollywood remake." Pic is being released in the U. S. by Nayfack.

Cinderella

Due to a typographical snafu, last week's review of Walt Disney's newest full-length cartoon, "Cinderella," gave an incomplete opinion. Omitted from the text were the reviewer's opening comments which said: "From one of the most popular legends in the western world, Walt Disney has turned out another fanciful full-length cartoon which ranks among his better productions. 'Cinderella,' while lacking the imaginative brilliance of previous Disney cinematic fairy tales, is fabricated with the usual Disney skill and appealing ingredients for sure-fire boxoffice impact on all age levels."

present length of 96 minutes. Atmospheric music score by Michel Michelet is on the credit side. Brog.

Ambush

Hollywood, Dec. 16.

Metro release of Armand Deutsch production. Stars Robert Taylor, John Hodiak, Arlene Dahl, features Don Taylor, Jean Hagen, John McIntire. Directed by Sam Wood. Screenplay by Margaret Roberts; story, Luke Short; camera, Harold Lipstein; editor, Ben Lewis. Tradeshown Dec. 13, 49. Running time, 90 mins.

Robert Taylor	Robert Taylor
John Hodiak	John Hodiak
Arlene Dahl	Arlene Dahl
Don Taylor	Don Taylor
Jean Hagen	Jean Hagen
John McIntire	John McIntire
Charles Cowling	Charles Cowling
Pat Moriarty	Pat Moriarty
Charles Stevens	Charles Stevens
Chief Thundercloud	Chief Thundercloud
Ray Voss	Ray Voss
Robert Bailey	Robert Bailey
Richard Bailey	Richard Bailey

"Ambush" is the late Sam Wood's last directorial stint and newcomer Armand Deutsch's first producer credit. It is a notable entry in the oater field, from the distaff angle as well as from the viewpoint of the male ticket-buyers. It boasts names, an actionful adaptation of the Satepost thriller, and a switcheroo of a finale that will set the payees on edge. All this and Arlene Dahl drawing wolf whistles in a frontier garb that just can't hide her ample a's.

Double-barreled romance spots Robert Taylor as an Indian scout, back in the 1800s, who conceives a yen for Miss Dahl, sweetheart of Army captain John Hodiak, and Don Taylor as a lieutenant in love with Jean Hagen. Army sergeant Bruce Cowling's mistreated wife, Miss Dahl's sister has been captured by the Apaches. In the yip-yip-yippee tradition of the better gallopers, Hodiak, Cowling and old logie John McIntire lose their scalps, redskin baddies Charles Stevens and Chief Thundercloud get bumped off, too, and the Taylor lads get their girls.

Script takes its time setting the stage, and probably a little too long, but the chase is worth waiting for. Matter of fact, there are two chases, one in which the soldiers wipe out most of the Indians and the windup, an extra dividend, in which the escapee redmen set a trap for the gringos and slay most of 'em, whereupon Taylor and the reserves move in for the mopup.

Cast toppers Taylor, Hodiak and Miss Dahl shape up as an intriguing triangle. Don Taylor is particularly outstanding in the secondary romance. Miss Hagen is a welcome newcomer to Leo's lair. Stevens' portrayal of the Indian chieftain who won't stay on his reservation tops the supporting contributions. There are also some solid thesping jobs by McIntire, Leon Ames and Pat Moriarty.

On the technical end, Harold Lipstein's photography is one of the year's best in that line. His outdoor stuff is nothing short of breathtaking, whether his cameras are focussed on the elegant locations chosen by Deutsch & Co. or sweep through the exciting chase sequences. Wood's direction, Ben Lewis' editing and Rudolph Kopp's galumphing score are plus factors also. Mike.

The Rocking Horse Winner

(BRITISH)

London, Dec. 13.

GFD release of J. Arthur Rank film. Stars Valerie Hobson, John Howard, Robert Newton, Ronald Squire, Mills and Hugh Sinclair. Based on short story by D. H. Lawrence. Screenplay and direction, Anthony Pelham. Camera, Desmond Dickinson; editor, John Robinson. At Odeon. London, Dec. 13, 49. Running time, 90 mins.

Valerie Hobson	Valerie Hobson
John Howard	John Howard
Robert Newton	Robert Newton
Ronald Squire	Ronald Squire
Mills and Hugh Sinclair	Mills and Hugh Sinclair
Anthony Pelham	Anthony Pelham
Desmond Dickinson	Desmond Dickinson
John Robinson	John Robinson

There has rarely been a more faithful adaptation of an original

than in the case of this new British production, with the exception of the ending, which was added at the particular request of the censor. Here is an example of an impressive but not lavish picture, produced and directed with obvious feeling and acted and scripted with unquestioned sincerity. Its sombre theme may react adversely at the boxoffice, but it deserves to succeed with discriminating patrons both in Britain and America.

In following the original D. H. Lawrence short story, Anthony Pelham, who scripted as well as directed, has developed the story of an extravagant mother as seen through the eyes of a sensitive child. Lack of money, as the young boy sees it, must mean unhappiness for him. How to raise the cash to bring the family out of debt and anxiety is the problem preying on the youngster's mind.

Then, gradually, the boy realizes he has a facility for picking winners and in secret association with the family handyman, later joined by a sporting uncle, has an astonishing run of good luck. First £5,000 is secretly passed over to the mother, but that only does for another orgy of spending. Meanwhile, the boy becomes obsessed with his need for picking winners and drives himself into a fatal frenzy while riding his rocking horse to find the certainty for the Derby.

It is at this stage that the Lawrence yarn stopped and the contrived ending, demanded by the censor, shows the mother full of remorse and refusing to have anything to do with the fortune her son had gathered together.

The tragedy is almost unrelieved and the occasional lighter moments are therefore more than ever welcome. The picture is produced with a fine delicacy and a thoughtful, intelligent interpretation of the main characters. The mental processes running through the boy which distorts his mind, the indifference of the mother, the benevolent and sympathetic handyman and the good-natured uncle, become real people involved in a real tragedy.

John Howard Davies, who made a hit locally in "Oliver Twist," plays the sensitive lad with a skill and sincerity which would do credit to a seasoned trouper. Valerie Hobson is fine as the mother. Ronald Squire is polished and competent as the uncle and John Mills oozes warmth and understanding as the handyman. Hugh Sinclair has little scope as the father and there is a neat and effective contribution from Charles Goldner as a second-hand clothes dealer.

Technically, the production deserves full credit. Desmond Dickinson's lensing is excellent; settings, though limited, are effective; and cutting is always imaginative. Myro.

Paid in Full

Hollywood, Dec. 16.

Paramount release of Hal Wallis production. Stars Robert Cummings, Elizabeth Scott, Diana Lynn, features Eve Arden. Directed by William Dieterle. Screenplay, Robert S. Lewis; camera, Leo Yoder; editor, Warren Low. Tradeshown Dec. 13, 49. Running time, 94 mins.

Robert Cummings	Robert Cummings
Elizabeth Scott	Elizabeth Scott
Diana Lynn	Diana Lynn
Eve Arden	Eve Arden
Ray Collins	Ray Collins
Frank McHugh	Frank McHugh
Stanley Blythe	Stanley Blythe
Luigi Jean Heydt	Luigi Jean Heydt
John Brumfield	John Brumfield
Nicholas Miller	Nicholas Miller
Leona Elliott	Leona Elliott
John Moore	John Moore
James Nolan	James Nolan
Richard Widmark	Richard Widmark
Walter Catlett	Walter Catlett
Laura Lee Mitchell	Laura Lee Mitchell
Margaret Field	Margaret Field
John Novak	John Novak

"Paid in Full" packs a dramatic wallop for femme audiences particularly and, correspondingly, should do solid business at boxoffice. Film enjoys high exploitation potential which can appeal directly to distaff public. It's subject of two sisters, one reared by the other, and consequences of marriage of one, has been tastefully

(Continued on page 18)

The Hidden Room

"The Hidden Room" (Rank), which was tradeshown in New York yesterday (Tues.), was reviewed in VARIETY from London, Aug. 17, 1949, under its original title, "Obsession." Reviewer Myro opined picture has "powerful suspense" and "should score on dual bills in America." Yarn deals with a doctor's attempt to do away with his wife's "lover via the 'perfect murder.' Pic is based on Alec Coppel's play, "A Man About a Dog," which had a short run in London earlier this year. Cast is headed by Robert Newton and Sally Gray. Pic is being released in the U. S. by Eagle Lion.

The Glass Mountain

"The Glass Mountain," British-made, being tradeshown in New York tomorrow (Thurs.), was reviewed in VARIETY from London, Feb. 16, 1949. Pic, inspired by a legend of the Dolomites mountains in Italy, was tabbed by reviewer Myro as being "a useful proposition to American exhibitors who cater to patrons appreciating good music and fine scenery and who would be ready to overlook deficiencies in the story." Yarn revolves around a quarried airman rescued in the Italian mountain area during the war, who falls in love with a local girl and becomes obsessed with a desire to write an operatic piece on the romantic legend of thwarted love.

Film, being released in the U. S. by Eagle Lion, stars Valentina Cortese, Duilio Gray and Michael Denison.

# Anomaly on Bergman's 'Joan' Is Its Boff B.O. in O'seas Religious Areas

While the Walter Wanger-Ingrid Bergman production, "Joan of Arc," is sputtering at U. S. box-offices, it appears certain to be one of the top-grossing pix of all times in the international market. It is surprising Samuel Goldwyn's "Best Years of Our Lives" in most engagements, and is a definite threat to the record now believed held by David O. Selznick's "Gone with the Wind."

Phenomenal biz is being scored in Catholic countries particularly, because of the religious nature of the film. One of the surprises to RKO, the distrib, however, is the difference in critical reaction abroad from that in this country. Here it was all mediocre or worse, while most foreign newspaper and mag reviewers are airing out their superlatives in appraising it.

Only foreign countries where the pic definitely did very poor business were Denmark and Sweden. In England it was fair. Failure to rack up really tremendous grosses in Britain will probably prevent "Joan" from cracking "GWTW's" overseas record.

Although the recent publicity on the romance of Miss Bergman and Roberto Rossellini is felt by RKO to have definitely hit the film's U. S. boxoffice draw, there's no fear of that abroad. As a top RKO foreign department exec explained last week: "The Bergman-Rossellini stories won't hurt us a bit. They understand that kind of thing in foreign countries."

Appraisal of the film's drawing power overseas is best seen in comparison with grosses of other pix, particularly "Best Years" because of its great grossing power and "Bells of St. Mary" because it also has strong religious undertones. Incidentally, "Joan" currently has earned about \$2,500,000 in rentals in the U. S. and Canada on approximately 2,500 engagements. "Best Years," when it has the same number of dates, had in \$6,500,000.

On the other hand, "Joan" did 100,500 pesos at the Alameda theatre, Mexico City, compared with "Best Years" 100,000. Getting in one more performance daily because they were shorter than either "Joan" or "Years" were

(Continued on page 16)

## DISNEY DALLYING IN DALI BALLET PIC IDEA

Salvador Dali arrives in New York today (Wednesday) to collaborate with Walt Disney on the production of a ballet film for which the famed surrealist artist has written the scenario. At least that is what Dali told newsmen before boarding the S.S. America in Le Havre last week.

Disney's headquarters in New York said yesterday that they were cordial to Dali's idea, but that they had just never heard of it. Dali, however, worked at the Disney studios on the Coast for a short time about three years ago. He did a series of drawings on a project called "Destino" concerning which nothing further has been heard recently.

## Better Terms Shift

### 'Rapture' from UA to FC

Better terms and a promise to get the picture into release more speedily caused a switch last week on distribution of "Rapture" from United Artists to Film Classics. The pic was made in Italy by Robert Gaset, Jr., John Shepridge and David Pelham.

Deal was virtually set with UA when Gaset, Jr., and Sr., who financed the production, decided to take the offer made by FC. Topper Joseph Bernhard. It called for the same 35% domestic fee asked by UA, but was figured better on foreign terms. Since FC does not have its own distribution abroad, Gaset will pay 15% to FC for making direct sales deals. Some would have applied where UA made direct sales, but fee would have been 50% in England and elsewhere that UA maintains its own offices.

In addition, Bernhard promised to get the picture into release within 60 days, while UA, surfeited with product, would make no commitment before the end of March or beginning of April.

## 20th's Royall Mouthpiece

Washington, Dec. 20. Twentieth-Fox's penchant for erstwhile cabinet members and other Government officials is again apparent in current dickering for a settlement of the anti-trust action. Company has retained Kenneth C. Royall, former Secretary of the Army, to represent it in the give-and-take with the Dept. of Justice. Royall is a member of the law firm of Dwight, Harris, Koegel & Caskey, which acts as general counsel for 20th.

Royall replaces James F. Byrnes, former Secretary of State, in the negotiations. Since Byrnes attacked the administration, he is a persona non grata with officials. Twentieth also had the late Robert E. Hannegan, former Postmaster General, on its board until his recent death.

## Par Sets Up New 16-Area Bidding System for Chi

Chicago, Dec. 20. Chi Paramount exchange last week devised a new system of distribution for this area after Jan. 1, when divorcee from its theatre affiliates takes place. Bypassing its wholly-owned (until now) circuit, Balaban & Katz, the new setup consists of 16 districts for Chicago, Hammond, Gary and the downtown area.

In each section, outside of the Loop, first subsequent runs will be chosen through a bidding process, with all theatres in that geographical location getting a fling at bidding. Second and later runs will be set by negotiation. First runs, with two exceptions (the Piccadilly, which won a settlement with the company two years back, and the Jackson Park, funder of the many court actions) will be on an exclusive basis. In several situations, where competitive bidding already takes place in secondary and third-run showings, the practice will be continued.

In the Loop 13 houses are entitled to bid. This leaves the Oriental, Essaness showcase, free to battle with the Chicago, B&K lead-house, which has had its choice of top Paramount product for many years. While the Oriental has had first crack at all except RKO, Par

(Continued on page 47)

## RKO In Middle

Continued from page 3

best and the new development, it is thought, may prove the final straw at the moment. However, the pic has pretty much played off its upped admission engagements on advanced release and it is likely that it will be withdrawn, in accordance with plans made some time ago, to be held for regular distribution next fall.

Since "Stromboli" was made during the heat of the Bergman-Rossellini romance and figures directly in it, RKO execs had opted up to last week that the great public interest in the Swedish star's personal affairs would be translated into boxoffice moolah. They're questioning now, however, whether the whole thing hasn't gone too far. Efforts by the star and director last week to cop a plea on the basis that Miss Bergman's husband, Dr. Peter Lindstrom, wouldn't grant her a divorce, won't carry much sympathetic weight. RKO execs conclude in a rough sounding out of public opinion.

It is for that reason, that they were hoping that Miss B. would deny the story originally broken by Louella O. Parsons. Her refusal and that of Rossellini to say yes or no sent the RKOites for an aspirin.

A secondary disturbing factor—if the rumors are correct and the b.o. is resultantly hit—is that the pic promises to be topnotch artistically. Reports from Rome, where the Italian version has been shown to numerous critics, are that Miss Bergman gives the best performance of her life. Equally optimistic word has seeped from the RKO studios in Hollywood, where work is being rushed on dubbing voices of Italian-speaking actors into English. This is being done to beat "Volcano," which was similarly made on an island off of Sicily by William Dieterle with Anna Magnani starred. Miss Magnani is a previous Rossellini romantic attachment.

An amusing side-angle of last week's excitement over the affair in the press was the New York Times "scoop" in getting an exclusive interview with Miss Bergman and Rossellini in the former's apartment in Rome. While the Hearst papers and other reps of the more flamboyant U. S. press were virtually going out of their minds in efforts to get the pair to talk, Rossellini had a friend phone Camille M. Claffarra, the Times' Rome correspondent, and set up the date.

The Times played the story according to form—on page 32 with a relatively minor head: "Bergman Nuptials Wait on Divorce." What had newsmen amused was that the afternoon papers, which rewrote the Times or used press association rewrites, all played it much more importantly. Most of them gave it major heads in the front of the paper and used pictures.

## Par's 250G 'Samson' Campaign

### Keys Fate of High-Price Bally

#### 'Samson's' \$1.80 Top

Both the Paramount and Rivoli, N. Y., will get \$1.80 top Saturdays and Sundays on "Samson and Delilah" and higher scale all along the line. Charge for Cecil B. DeMille's opus is \$1.50 for single performance tonight (Wed.) at preem in two houses, which is the high night price for week-days.

This means that the Paramount will break way from its 53c opening-to-1 p.m. scale for the first time since inaugurated about three years ago. Par and Rivoli will charge 90c from opening until 1 p.m. weekdays and \$1.25 from then until 6 o'clock. The two theatres will get \$1.50 from 6 p.m. until closing for same days. Saturdays follow same range excepting the \$1.25 price stays only until 3 p.m., with \$1.50 from then until 6 o'clock, and \$1.80 from 6 p.m. until close. Sunday scale starts at \$1.25 going to \$1.50 at 1 o'clock and \$1.80 at 3 p.m.

## B'way to Witness Some Real Bally With New Top Pix

Major film companies will tom their heaviest one-two punch in that "return to oldtime showmanship" campaign tonight (Wed.) and tomorrow via special New York preems for Paramount's "Samson and Delilah" and 20th-Fox's "Prince of Foxes." Two films top a list of 14 opening in N. Y. this week and on Christmas Day.

"Foxes" preem is scheduled for tomorrow night at the Broadway Roxy, proceeds to United Hospital Fund. Taking part outside the theatre will be a 33-piece Boy Scout band and a nurses' choir of 200 voices, who will sing Christmas carols. Celebs are to be interviewed in the lobby by Martin Starr, film commentator for WINS, N. Y. indie radio outlet, for the newscasts and radio. Group from the Italian Folk Society will sing inside the theatre. Preem committee is chairmanned by Mrs. Charles M. Reagan, wife of the Metro assistant general sales manager.

"Samson" will have a dual preem at both the Paramount and Rivoli theatres tonight, with activities being covered by the Mutual

(Continued on page 47)

All other major companies have their eyes on Paramount this week in connection with the heavy publicity and advertising expenditures made by the company to launch "Samson and Delilah." If the Cecil B. DeMille Technicolor epic opens big and maintains its pace, coffers are expected to be unlatched by other distrib for heavy ad-pub expenditures on their major product. If the film fails to come up to expectations, however, strings on grouch bags will undoubtedly be pulled a bit tighter.

Par reportedly has spent a total of about \$250,000 to date. This includes national publicity and exploitation (no national ads have broken yet), newspaper advertising, and publicity and advertising for the New York run. Pic preems tonight (Wednesday) at the Paramount and Rivoli on Broadway.

Paramount's campaign has undoubtedly been one of the most extensive and expensive ever seen in the industry. It got under way on a large scale last September and has picked up steam continuously since then, leading up to tonight's preem.

Most of the effort by pub-ad director Max E. Youngstein's staff has been concentrated in New York. National publicity has consisted of a tour by Henry Wilcoxon, who appears in the picture, and currently of a tour by Richard Condon and Frank Braden long in advance of openings. DeMille, during a stay in New York, was also subjected to interviewing by out-of-town papers and syndicates. Entire expenditures for the two tours and DeMille's visit is estimated at about \$80,000.

Clampdown on expenditure of heavy moolah for publicity and exploitation, which started when the b.o. began to sink a couple years ago, has just begun to ease in recent months. Par's all-out campaign is the greatest test to date of the new freedom with coin and for that reason is getting the close o.a. of studio and distribution top-pers for all companies. Its success in making the DeMille pic an outstanding grosser will largely color their own future decisions.

## EYE AIRCONDITIONING IN RE WATER CRISIS

Unless New York's water crisis takes a sharp turn for the worse in the next six months, all Broadway film and legit theatres will operate with normal airconditioning next summer. Although aircooling generally consumes plenty of water, theatre systems are equipped with recirculating devices required by a five-year old municipal ordinance.

Sinking water reserves, however, may force local authorities to ban the use of airconditioning in both theatrical and industrial establishments. Film processing laboratories in the metropolitan area will also be affected by any rationing system and are currently taking steps to cut back the use of water through voluntary measures.

## Super-Sales Par Cabinet Includes Balaban, Zukor

Indicating Barney Balaban's increasing participation in the sales policies of Paramount's post-divorce era Par's prez has created an informal super-sales cabinet to pass on all early bookings of "Samson and Delilah." Balaban, Adolph Zukor, board chairman, and Paul Rajbourn vice-president and personal aide to Balaban, are glimmering the early "Samson" dates and terms along with Alfred W. Schwalberg, distribution vice-president. Cabinet is meeting regularly to pass on the bookings.

Balaban is also giving his personal attention to a giant co-op advertising campaign planned by Max E. Youngstein, national ad-pub director. Par's prez is studying a proposal that the company expend \$400,000 in 110 key cities. Besides the ad outlay, Par will be paying approximately \$5,000 weekly for 25 additional field exploiters currently being hired.

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# New Fare Little Help to L.A. But 'Heart' Healthy \$33,000; 'Profession' Slight 20G; 'Foxes' Fast 43G in 2d

Los Angeles, Dec. 20.

It is a case of marking time until the holidays arrive for local firstruns, two new bills failing to help much currently. However, two holdovers continue to please.

"Hasty Heart" looks average \$33,000 in three Warner houses. "Dangerous Profession" is only \$20,000 in two theatres. "Farewell to Arms" and "Hatchet Man," pair of oldies, looks slim \$14,000 in five spots.

"Prince of Foxes" in second session, five sites, shapes pleasing \$43,000, while "Battleground" is landing bangup \$25,000 in third frame, two locations. Everything else is barely so-so or worse.

## Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Pitt-Corri) (834) 902, 1,106, 512, 55-51—"Home of Brave" (UA) and "Champion" (UA) 2d wk. Thin \$9,000. Last week \$11,000.

Chinese, Los Angeles, Loyola, Up town, Wilshire (FWC) (2,048) 2,697, 1,240, 1,719, 2,296, 60-51—"Prince of Foxes" (20th) and "The Threat" (RKO) 2d wk. Nice \$43,000. Last week, below hopes at \$42,200, but strong.

Downtown, Hollywood, Wilshire (WB) 1,757, 2,756, 2,344, 60-51—"Hasty Heart" (WB) Average \$33,000. Last week, "Seabiscuit" (WB), \$32,200.

Loew's State, Egyptian (UA) (2,404) 1,338, 60-51—"Battleground" (M-G) 3d wk. Bangup \$25,000. Last week, \$33,200.

Pantages, Hillstreet (RKO) (2,812) 2,890, 50-51—"Dangerous Profession" (RKO) and "Bodyhold" (Coli) Slim \$20,000. Last week, "Tell To Judge" (Coli) and "Mary Ryan Detective" (Coli), \$27,000.

Los Angeles, Hollywood Paramounts (F&M) (3,399) 1,451, 50-51—"Red Hot, Blue" (Par) and "Song Surrender" (Par) 2d wk. Dull \$13,000. Last week, \$20,800.

United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100) 1,370, 880, 885, 1,145, 60-51—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Dim \$14,000. Last week, "Port New York" (EL) and "Riders in Sky" (Coli) 8 days, \$16,000.

Orpheum (Downtown) (2,210, 50-50—"Black Midnight" (Mono) 2d run and vaude headed by Dave Barry. Fair \$17,000. Last week, "Masked Raiders" (RKO) 2d run, and eight-set vaude bill, \$17,700.

Carthay Circle (FWC) (1,518) 85-51—"Heiress" (Par) 9th wk. Under \$2,500. Last week, \$2,700.

Fine Arts (FWC) (679, 85-51—"Fallen Idol" (SRO) 4th wk. Near \$3,500. Last week, down to \$4,000.

Four Star (UA-FWC) (900, 60-85)—"Intruder in Dust" (M-G) 6th wk. Just \$800 in 3 days. Last week, \$1,800. Being held on forced-run until UA takeover and Christmas opening of RKO's "My Foolish Heart."

Laurel (Rosenberg) (800, 85)—"Springtime" (Indie) and "Temptation Harbor" (Mono). Okay \$2,500. Last week, "Easy Money" (EL) 3d wk-6 days, \$1,500.

## Mary Martin to Hit 'Road'

Hollywood, Dec. 20.

A new "Road" picture is in the talking stage at Paramount with the studio eyeing Mary Martin for the femme lead opposite Bob Hope and Bing Crosby.

Par has made numerous inquiries concerning availability of the actress who still has a deal with the studio calling for seven pictures.

## Broadway Grosses

Estimated Total Gross  
This Week \$451,500  
(Based on 17 theatres)  
Last Year \$474,000  
(Based on 18 theatres.)

## Indpls. on Skids 'Grant' NG \$8,000

Indianapolis, Dec. 20.

Film biz here is down in the valley again this week. Exhibits say pre-holiday slump is tougher than it's been since pre-war years. "Fighting Man" at Indiana, is tops under current low ceiling. "Grant Takes Richmond" at Loew's, and "Holiday Inn" at Circle, are way off.

## Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-45)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Sluggish \$7,000. Last week, "Thieves Highway" (20th) and "Gal Took West" (U), \$8,500.

Indiana (G-D) (3,300; 44-45)—"Fighting Man" (20th) and "Storm in Teacup" (Indie). Moderate \$10,000. Last week, "Bride for Sale" (RKO) and "Tough Assignment" (Indie), \$9,000.

Loew's (G-D) (2,427; 44-45)—"Grant Takes Richmond" and "Reckless Moment" (Coli). Dull \$8,000. Last week, "Doctor and Girl" (RKO) and "Rusty's Birthday" (Coli), \$9,000.

Lytic (G-D) (1,600; 44-45)—"Zamba" (EL) and "Black Shadows" (EL). Thin \$4,000. Last week, "Black Book" (EL) and "Home San Antonio" (Coli), \$3,500 in 8 days.

## Xmas Shoppers Bolster Pitt, 'Honor' \$7,500, 'Intruder' Okay \$13,000

Pittsburgh, Dec. 20.

Rush of Xmas shopping crowds oddly enough is bringing a slight pick-up in biz this week over preceding fortnight. "Intruder in the Dust" is giving Penn small shot in arm and slick campaign for "Without Honor" at Fulton seems to be paying off fairly well.

## Estimates for This Week

Fulton (Shea) (1,750; 45-80)—"Without Honor" (UA). Management and distributor gave this one good selling job and the \$7,500 is not bad right now. Last week, "Undertow" (U), \$7,000.

Harris (Harris) (2,200; 45-80)—"Story Molly X" (U). Meek \$6,000. Last week, "Free For All" (U), ditto.

Penn (Loew's-UA) (3,300; 45-80)—"Intruder in Dust" (M-G). National publicity helping to fairly good \$13,000 or near. Last week, "Tension" (M-G) and "Challenge of Lassie" (M-G), \$7,000.

Stanley (WB) (3,800; 45-80)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Oldies may hit nearly okay \$9,000. Last week, "Big Wheel" (UA), \$8,000.

Warner (WB) (2,000; 45-80)—"Tail in Saddle" (RKO) and "Tartan Triumphs" (RKO) (reissues). Oldies doing fine at \$4,500. Last week, "Black Book" (EL) and "Big Cat" (EL), \$5,000.

## 'Gal' Fairly Forte In Mpls., \$9,000; 'Grant' 10G

Minneapolis, Dec. 20.

Week before Christmas, season's worst, is living up to usual form here. Cold and snow, too, are helping to give trade an even worse beating. Outstanding newcomer is "Gal Who Took West," fairly good at State.

## Estimates for This Week

Radio City (Par) (4,000; 50-70)—"Grant Takes Richmond" (Coli). Slow \$10,000 is about all. Last week, "Tell To Judge" (Coli), \$11,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"That's My Baby" (U). Light \$8,000. Last week, "Tokyo Joe" (Coli), \$10,000.

State (Par) (2,300; 50-70)—"Gal Took West" (U). Well-liked picture copping fairly good \$9,000. Last week, "Doctor and Girl" (M-G), \$8,500.

World (Mann) (400; 50-70)—"The Wench" (Indie). French film sold as daring sex stuff and okay \$2,500 is resulting. Last week, "Bride for Sale" (RKO) 2d wk., \$2,000.

## Cincy's Pre-Xmas Blues; 'Tension' 8G

Cincinnati, Dec. 20.

Pre-Xmas round is bluest in recent years for downtown houses, each having only four-figure biz. Brightest of the four is "Tension" at Albee, matched by second week of "Adam's Rib" at Capitol. Other new bills shape very slow.

## Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Tension" (M-G). Weak \$8,000. Last week, "Without Honor" (UA), same.

Capitol (RKO) (2,000; 55-75)—"Adam's Rib" (M-G) 2d wk. Pleasing \$8,000 in wake of solid \$13,000 opener.

Grand (RKO) (1,400; 55-75)—"Abandoned" (U). Slow \$5,500. Last week, "Forsythe Woman" (M-G) 2d wk., \$6,000.

Keith's (City Inv.) (1,542; 55-75)—"Black Book" (EL). Drab \$5,000. "Free For All" (U) supplanted on Monday (19).

Palace (RKO) (2,600; 55-75)—"Late for Tears" (UA) and "Impact" (U). Slow \$7,500. Last week, "Dangerous Profession" (RKO), \$8,500.

Shubert (RKO) (2,100; 55-75)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). So-so \$4,000. Last week, "Pinky" (20th), fourth downtown week, ditto.

## 'DANUBE' FAST \$18,000, MONT'L; TOKYO' 16G

Montreal, Dec. 20.

Biz in all houses is shaping good this week with reissues of "Wizard of Oz" and "Holiday Inn" attracting holiday trade. Pacing field is "Red Danube" with sock session at Loew's.

## Estimates for This Week

Loew's (C.T.) (2,855; 40-45)—"Red Danube" (M-G). Sock \$18,000. Last week, "Beautiful Doll" (20th), \$11,000.

Capitol (C.T.) (2,412; 34-60)—"Wizard of Oz" (M-G) (reissue). Great \$15,000. Last week, "Grant Takes Richmond" (Coli), \$10,000.

Palace (C.T.) (2,625; 34-60)—"Saints and Sinners" (Indie). Very slow \$6,000, and major disappointment. Last week, "Soft Touch" (Coli), \$14,000.

Princess (C.T.) (2,131; 34-60)—"Tokyo Joe" (Coli). Smash \$16,000. Last week, "Reckless Moment" (Coli), \$9,500.

Imperial (C.T.) (1,839; 26-45)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Fine \$8,000. Last week, "Border Incident" (M-G) and "Blondie's Hero" (M-G), \$7,000.

## Denver Dives; 'Columbus' Dim \$8,000; 'Biscuit' 13G

Denver, Dec. 20.

Christmas shopping is the winner in the battle against the box-office here this session, with only two theatres going above average. "Dangerous Profession" is doing as well as any new entry with mild takings in six days. Both "Seabiscuit" and "Christopher Columbus" are way off, latter being especially dull.

## Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Forsythe Woman" (M-G) 4th wk. Mild \$4,000. Last week, \$6,000.

Denham (Cockrell) (1,750; 35-70)—"Holiday Inn" (Par) (reissue). (Continued on page 20)

# 'Two Jima' Wow \$42,000 Lone Bright Spot in Frisco; 'Baby' Sluggish 9G

San Francisco, Dec. 20.

## Key City Grosses

Estimated Total Gross  
This Week \$1,923,000  
(Based on 24 cities, 198 theatres, chiefly first runs, including N.Y.)  
Total Gross Same week  
Last Year \$2,112,000  
(Based on 23 cities and 219 theatres.)

## Philly Way Off 'Threat' Fair 12G

Philadelphia, Dec. 20.

With annual shopping spree at its height, the "big stough" for film houses is on here. In addition, there are few new pix around. "The Threat" is mild at Earle but as good as almost any entry including the numerous holdovers "Pinky" in third week at Fox, still is strongest pic current.

## Estimates for This Week

Aldine (WB) (1,303; 60-51-25)—"Jolson Sings Again" (Coli) 12th wk. Down to okay \$8,000. Last week, \$9,000.

Boyd (WB) (2,200; 50-99)—"Bagdad" (U) 3d wk. Mild \$10,000. Last week, nice \$14,000.

Earle (WB) (2,700; 50-99)—"Threat" (RKO) and "Dalton Gang" (Indie). Fair \$12,000. Last week, "Holiday Inn" (Par) and "Lady Eve" (Par) (reissues), \$13,000.

Fox (20th) (2,280; 50-99)—"Pinky" (20th) 3d wk. Still going strong at \$19,000 after neat \$27,000 second round.

Goldman (Goldman) (1,200; 50-99)—"Forsythe Woman" (M-G) 5th wk. Slow \$7,500. Last week, \$9,000.

Karlton (Goldman) (1,000; 50-99)—"Adam's Rib" (M-G) 5th wk. Nice \$9,000. Last week, \$12,000.

Manhattan (WB) (4,380; 50-99)—"Intruder in Dust" (M-G) 2d wk. Slipped to \$13,000 after light \$30,000 opener.

Stanley (WB) (2,950; 50-99)—"Big Wheel" (UA) 2d wk. Slow \$10,000. Last week, okay \$18,000.

Stanton (WB) (1,475; 50-99)—"Hatchet Man" (WB) and "Farewell to Arms" (WB) (reissues). Weak \$7,500. Last week, "Trapped" (EL), \$4,000.

Trans-Lux (T-L) (500; 50-99)—"Fallen Idol" (SRO) 5th wk. Nice \$8,000. Last week, \$9,000.

## Balto Blah Pre-Holiday; 'Chinatown' Spook Show 12G, 'Incident' \$8,000

Baltimore, Dec. 20.

Pre-holiday dearth of trade is being felt all over downtown sector here with lineup of revivals and stretched-out runs being used to fill Christmas openings. Lone new entries, "Border Incident," is making a real try at Loew's Century while "Chinatown at Midnight" spilled to Dr. Neff's Spook Show, as mild as the combo Hippodrome.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Border Incident" (M-G). Mild response at \$8,000. Last week, "Tension" (M-G), \$8,300.

Hippodrome (Rappaport) (2,240; 20-80)—"Chinatown at Midnight" (Coli) plus Dr. Neff's Spook Show. Inching out \$12,000, slow. Last week, "Red Stallion Rockies" (EL) and "Grand Ole Opry" stage layout, resounding \$16,400.

Keith's (Schanberger) (2,460; 20-60)—"Great Lover" (Par). Opening tomorrow (Wed.) after second week of "Holiday Inn" (Par) (reissue) held up fairly well at \$6,200.

Mayfair (Hicks) (880; 20-45)—"White Savage" (20th) (reissue). Opens tomorrow (Wed.) after "Darling Clementine" (20th) (reissue) hit mild \$3,900.

New (Mechanic) (1,800; 20-60)—"Pinky" (20th) 5th wk. Obviously stretching to get fifth round, with "Prince of Foxes" (20th) underlined for Christmas Day opening. Fourth hit \$4,000, making allright \$28,000 for run.

Stanley (WB) (3,280; 25-75)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Mild \$7,000. Last week, "Blue Lagoon" (U), \$7,000.

Despite rain and cold, "Sands of Two Jima" is soaring to sock \$42,000 or near, which is biggest week house has had this year. It was backed by a big all-out exploitation, biz being comparable with "Red Witch" trade though that film opened New Year's Pic is only bright spot in city, with holdovers and reissues doing very slow trade.

"Baby Makes Three" is drab at Orpheum while second stanza of "Leave Them Laughing" is very mild at Paramount.

## Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Fair \$11,000. Last week, "Ware Yellow Ribbon" (RKO) 3d wk., okay \$10,300.

Fox (FWC) (4,651; 60-85)—"Sands Two Jima" (Rep) and "Belle Old Mexico" (Rep). Smash \$42,000 or near record here for the year. Last week, "Tension" (M-G) and "Change of Heart" (Rep), fair \$11,500.

Warfield (Loew's) (2,656; 60-85)—"Forsythe Woman" (M-G) 3d wk. Down to \$8,000. Last week, okay \$11,000.

Paramount (Par) (2,646; 60-85)—"Leave Them Laughing" (WB) and "Green Finger" (Indie) 2d wk. Off to \$11,000. Last week, fine \$18,500.

St. Francis (Par) (1,400; 60-85)—"Heiress" (Par) 4th wk. Okay \$9,000. Last week, held at \$12,000.

Orpheum (No Coast) (2,448; 55-85)—"Baby Makes Three" (Coli) and "Freddie Rhythm" (Coli). Drab \$9,000. Last week, "Free For All" (U) and "Abandoned" (U), fine \$14,000.

United Artists (No Coast) (1,207; 55-85)—"Jolson Sings Again" (Coli) 8th wk. Down to \$4,000 or near. Last week, solid \$7,000.

Stagdoor (Ackerman-Rosener) (370; \$120-\$200)—"Red Shoes" (EL) 30th wk. About \$4,000. Last week, big \$4,200.

Clay (Rosener) (400; 65-85)—"Quartet" (EL) 13th wk. Off to \$2,000. Last week, solid \$2,300.

Larkin (Rosener) (400; 65-85)—"Scoundrel" (Par) and "Crime Without Passion" (Par) (reissues) 2d wk. Good \$2,200. Last week, about same.

## Pre-Yuletide Bops Buff; 'Honor' 11G, 'For All' 8G

Buffalo, Dec. 20.

It is sad news this week all over, "Tension" and "Dangerous Profession" look best, but neither are good.

## Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Without Honor" (UA) and "Tension" (M-G). Slow \$11,000. Last week, "Last Boundaries" (FC) and "Satan's Cradle" (U), ditto.

Paramount (Par) (3,000; 40-70)—"Lady Eve" (Par) and "Holiday Inn" (Par) (reissues). Mild \$9,500. Last week, "Fighting Man" (20th), \$13,000.

Center (Par) (2,100; 40-70)—"Lives of a Bengal Lancer" (Par) and "Beau Geste" (Par) (reissues). Okay \$8,500. Last week, "Leave Them Laughing" (WB) (m.o.), good \$8,000.

Lafayette (Basil) (3,000; 40-70)—"Free for All" (U) and "Blue Lagoon" (U). Drab \$8.00 or less. Last week, "Story Molly X" (U) and "Barbary Pirate" (Mono), \$9,500.

Century (20th Cent.) (3,000; 40-70)—"Dangerous Profession" (RKO) and "Feathered Serpent" (Mono). Barely okay \$9,000 or near. Last week, "The Threat" (RKO) and vaude, \$13,000.

## 'Rib' Trim 10G, Toronto

Toronto, Dec. 20.

Despite holiday shopping business at several major spots is holding up surprisingly well for this time of year. "White Heat" in second stanza, is pacing field. "Holiday Inn" and "Lady Eve" combo is doing nicely at two houses. "Adam's Rib" shapes good in one house.

## Estimates for This Week

Capitol, Noctown, Shea's (FP) (1,078; 950; 2,398; 40-70)—"Small Voice" (EL) and "Arctic Fury" (RKO). Sad \$8,000. Last week, "Soft Touch" (Coli), so-so \$12,000.

Downtown, Glendale, Scarborough, State (20th) (1,059; 955; 698; 694; 35-60)—"Without Honor" (UA) and "Arson, Inc." (Indie). Fine \$13,000. (Continued on page 20)

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# Chi Biz at Snail's Pace; 'Honor' Plus Stage Only \$30,000, 'Sailor' Slight 14G, 'Capri' Fair 11G, 'Affair' 10G

Chicago, Dec. 20

Chi trade continues at snail's pace with distributors bringing in a flock of releases but all are doing poorly. Oriental, with "Without Honor" and "Jack O'Ryan" make show, looks pallid \$30,000. "Lady Takes Sailor" at State-Lake looks slight at \$14,000. Garrick has "Letter of Introduction" and "Hit the Ice" oldies doing dim \$5,000. Grand and the Rialto, also with releases, are near rock bottom.

Palace seems a bit brighter with "Holiday Affair" and "Arcite Fury" but disappointing at \$10,000. Roosevelt hopes for a fairish \$11,000 with "Pirates of Capri."

"Holiday Inn" and "Lady Eve" at United Artists are fairly crisp \$8,000 in second frame. Chicago is sluggish with \$30,000 for "Red, Hot and Blue" with King Cole Trio topping stagershow. "Pinky" in fifth frame at Woods is off to \$14,000.

## Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Red, Hot, Blue" (WB) with King Cole Trio (2d wk). Light \$30,000. Last week, ok \$42,000.

Garrick (B&K) (900; 50-98)—"Letter of Introduction" (EL) and "Hit the Ice" (EL) (reissues). Lean \$5,000. Last week, "Song to Remember" (Col) and "Awful Truth" (Col) (reissues), \$6,000.

Grand (RKO) (1,500; 50-98)—"Without Reservations" (RKO) and "Once Upon Honeymoon" (RKO) (reissues). Minor \$8,000. Last week, "Bagdad" (U) (3d wk), good \$8,500.

Oriental (Esaness) (3,400; 50-98)—"Without Honor" (UA) with vaude. Looks sluggish \$30,000. Last week, "Anna Lucasta" (Col) with Al Morgan heading stage (2d wk), \$29,000.

Palace (RKO) (2,500; 50-98)—"Holiday Affair" (RKO) and "Arcite Fury" (RKO). Slim \$10,000. Last week, "Story Molly X" (U) and "Holiday Havana" (Col), same.

Rialto (Indie) (1,700; 50-98)—"Legion Lost Flyers" (U) and "Bombay Clipper" (U) (reissues). (2d wk). Meek \$6,500. Last week, \$7,000.

Roosevelt (B&K) (1,500; 50-98)—"Pirates of Capri" (EL) and "Girl in Heart" (Mono). Fairly good \$11,000. Last week, "Mourning Becomes Electra" (RKO), \$9,000.

Selwyn (Shubert) (1,000; 51-20; 52-40)—"Red Shoes" (EL) (33d wk). Bright \$4,500. Last week, \$5,000.

State-Lake (B&K) (2,700; 50-98)—"Lady Takes Sailor" (WB). Slight \$14,000. Last week, "Seaburn" (WB), \$12,000.

Surf (Balaban) (650; 60-95)—"Fallen Idol" (SRO) (5th wk). Slight fall off to neat \$3,300. Last week, \$4,700.

United Artists (B&K) (1,700; 50-98)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). (2d wk). Trim \$8,000. Last week, \$10,000.

Woods (Esaness) (1,075; 30-—)—"Pinky" (20th) (5th wk). Slipping to \$14,000. Last week, strong \$18,000.

## 'PROFESSION' NICE IN LIGHT OMAHA, \$7,000

Omaha, Dec. 20

Week before Christmas, traditionally slow is living up to its billing with slack biz everywhere. Only the Orpheum and Brandeis have new bills, former being slow with "Secret Garden" and "Brimstone." "Dangerous Profession" shapes nice at Brandeis. "Holiday Inn" and "Lady Eve" is fair at Paramount.

## Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Secret Garden" (M-G) and "Brimstone" (Repl. Skippy \$9,340). Last week, "Late for Tears" (U) and "Border Incident" (M-G), ok \$11,000.

Brandeis (RKO) (1,500; 16-65)—"Dangerous Profession" (RKO) and "Stagecoach Kid" (RKO). Nice \$7,000. Last week, "Reckless Moment" (Col) and "Chinatown at Midnight" (Col), \$6,000.

Paramount (Tristates) (2,800; 16-65)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Fair \$10,000. Last week, "Beyond Forest" (WB), good \$11,200.

State (Goldberg) (865; 13-51)—"Julian Sings Again" (Col) (5th wk). Down to \$3,000. Last week, good \$4,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices however, as indicated, include the U. S. amusement tax.

## Hope Cheers Up St. Loo, \$18,000

St. Louis, Dec. 20

Last-minute spurge of Christmas shopping plus bad weather over the weekend will combine to slow down turnstile activity at most matinees this season. Only Bob Hope's "Great Lover" is showing any strength, reaching big total at the St. Louis despite sluggish trade elsewhere. "Tension" second best, shapes slow at Loew's.

## Estimates for This Week

Ambassador (P&M) (3,000; 50-75)—"Tell To Judge" (Col) and "Down Memory Lane" (EL) (m.o.). Dull \$8,500. Last week, "Rosanna McCoy" (RKO) and "Leave Them Laughing" (WB) (m.o.), \$9,000.

Fox (P&M) (5,000; 50-75)—"Gone With Wind" (M-G) (reissue). Light \$11,000. Last week, "Beautyful Doll" (20th) and "Song Surrender" (Par) \$13,000.

Loew's (Loew) (3,172; 50-75)—"Tension" (M-G) and "Reckless Moment" (Col). Slow \$11,500. Last week, "Last Boundaries" (FC) and "High Fury" (UA), \$9,500.

Missouri (P&M) (3,500; 50-75)—"Bride For Sale" (RKO) and "Quartet" (EL). Okay \$9,000. Last week, "Tell To Judge" (Col) and "Down Memory Lane" (EL), \$7,000.

St. Louis (P&M) (4,000; 50-75)—"Great Lover" (Par) and "Dangerous Profession" (RKO). Big \$18,000 for Bob Hope comedy. Last week, "Julian Sings Again" (Col) (5th wk), fine \$7,000.

## Hub Xmas Week Slump Severe; 'Intruder' Tops, 27G, 'Bagdad' 13G, 2d

Boston, Dec. 20

Traditional Xmas week slump has really knocked biz for a loop this stanza with most houses marking time with holdovers or reissues. Newcomer "Intruder in the Dust" at State and Orpheum shapes best but only fair session income. "Stampede" at Paramount and Fenway looks mild.

## Estimates for This Week

Boston (RKO) (3,200; 40-85)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Low \$12,000. Last week, "Dangerous Profession" (RKO) and "Dalton Gang" (SG), \$13,000.

Esquire (ATC) (960; 35-95)—"Fallen Idol" (SRO) (5th wk). Dipped to \$1,800 after slow \$2,200 for fourth.

Fenway (NET) (1,375; 40-85)—"Stampede" (Mono) and "Girl in My Heart" (Mono). Thin \$5,000. Last week, "Big Wheel" (UA) and "Apache Chief" (Indie), \$5,300.

Memorial (RKO) (2,500; 40-85)—"Bagdad" (U) (2d wk). Off to \$13,000 following okay \$20,000 opener.

Metropolitan (NET) (4,376; 40-85)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). About \$12,000 in view. Last week, "Red Light" (UA) and "Call of Forest" (Indie), \$12,500.

Orpheum (Loew) (3,000; 40-85)—"Intruder in the Dust" (M-G) and "Tension" (M-G). Will lead town but only fair \$16,000. Last week, "Tokyo Joe" (Col) and "Mary Martin, Detective" (Col), \$15,300.

Paramount (NET) (1,700; 40-85)—"Stampede" (Mono) and "Girl in My Heart" (Mono). Mild \$10,000. Last week, "Big Wheel" (UA) and "Apache Chief" (Indie), \$10,300.

State (Loew) (3,500; 40-85)—"Intruder in the Dust" (M-G) and "Tension" (M-G). Fair \$11,000. Last week, "Tokyo Joe" (Col) and "Mary Martin, Detective" (Col), ditto.

## Reissues Slow Seattle; 'Incident' Passable 7½G

Seattle, Dec. 20

It is the usual pre-Christmas week lull here at the boxoffice. There is a surplus of holdovers and reissues, with "Border Incident" the only newcomer with passable biz outlook. "Adam's Rib" looks good in third Fifth Avenue round.

## Estimates for This Week

Coliseum (H-E) (1,877; 50-84)—"Border Incident" (M-G) and "Tough Assignment" (Indie). Okay \$7,500. Last week, "Abandoned" (U) and "Idol of Crowds" (FC), \$7,200.

Fifth Avenue (H-E) (2,310; 50-84)—"Adam's Rib" (M-G) and "Prison Warden" (Col) (3d wk). Good \$6,000 after big \$9,500 last week.

Liberty (Theatres, Inc.) (1,650; 50-84)—"Tell to Judge" (Col) and "Mary Ryan, Detective" (Col) (2d wk). Light \$5,000 after mild \$6,400 last week.

Music Hall (H-E) (2,200; 50-84)—"Scarlet Street" (FC) and "Back Street" (FC) (reissues). Very dim \$3,000. Last week, "Reckless Moment" (Col) and "Baby Makes Three" (Col), \$3,800.

Orpheum (H-E) (2,800; 50-84)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Slow \$5,500. Last week, "Leave Them Laughing" (WB) and "Master Minds" (Mono) (2d wk), moderate \$5,000.

Palomar (Sterling) (1,350; 40-80)—"Chicago Deadline" (Par) and "Song Surrender" (Par) (2d runs) plus stage. Slow \$4,000. Last week, "Gal Teak West" (U) and "Threat" (RKO) (2d runs) plus stage \$4,600.

Paramount (H-E) (3,039; 50-84)—"Bride for Sale" (RKO) and "Daddy Marshall" (Indie) (2d wk). Slight \$5,000 after \$7,400 last week.

## Hope Hep \$16,000 In Punchy Port

Portland, Ore., Dec. 20

Reissues and mostly mild product is keeping biz down this week. "Great Lover" is the only sturdy entry, in two theatres. "Free For All" is shaping up good at Broadway. "Molly X" is disappointing at United Artists for single feature.

## Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Free For All" (U) and "Abandoned" (U). Fine \$6,500. Last week, "Without Honor" (UA) and "Great Dan Patch" (UA), good \$8,500.

Marfair (Parker) (1,500; 50-85)—"Hit the Ice" (U) and "Hold That Ghost" (U) (reissues). Good \$5,000 or near. Last week, "Red Light" (UA) and "Grand Canyon" (UA), \$5,500.

Oriental (H-E) (2,000; 50-85)—"Great Lover" (Par) and "Chinatown at Midnight" (Col), day-date with Paramount. Big \$6,000 for Bob Hope pic. Last week, "Red, Hot Blue" (Par) and "Song Surrender" (Par), \$4,000.

Orpheum (H-E) (1,750; 50-85)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Mild \$5,000 or near. Last week, "Red, Hot Blue" (Par) and "Song of Surrender" (Par), okay \$7,000.

Paramount (H-E) (3,400; 50-85)—"Great Lover" (Par) and "Chinatown at Midnight" (Col), also Oriental. Strong \$10,000 or over. Last week, "Adventures End" (Indie) and "Conflict" (Indie) (reissues), \$7,000.

United Artists (Parker) (885; 50-85)—"Story Molly X" (U). Fair \$4,500. Last week, "Intruder in the Dust" (M-G), mild \$4,500.

## Despite Det. Doldrums, 'Lover' Great \$30,000; 'Pinky' Average 23G in 3d

Detroit, Dec. 20

Despite continued Christmas doldrums at boxoffice, "Great Lover" shapes big at Michigan. It is the only film, however, that is above the fair mark. "Pinky" is only average in third week at the Fox. Others are reissues or holdovers getting very meager play.

## Estimates for This Week

Fox (Fox-Mch) (5,000; 70-95)—"Pinky" (20th) (3d wk). Average \$23,000. Last week, \$27,000.

Michigan (United Detroit) (4,000; 70-95)—"Great Lover" (Par) and "Festival of Hits" (RKO). Solid \$30,000 or over. Last week, "Dangerous Profession" (RKO) and "Master Minds" (Mono), \$16,000.

Palms (U) (2,900; 70-95)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Mild \$9,000. Last week, "Leave

# B'way Sags; 'Sailor'-Vaude Mild 37G, 'Town'-Stageshow Wow \$155,000, 2d, 'Intruder' Slips to 12G, 'Men' Up to 13G

Business at Broadway first-runs is sagging badly this season, the traditionally drab week before Xmas being lived up to with a vengeance. There are only a few scattered exceptions. A stream of new entries due between now and Christmas Day, and the success of the new fare is expected to snap the deluxers out of their doldrums.

Lone important newcomer is "Lady Takes A Sailor," with vaude. It looks very mild \$37,000 at the Strand, but is holding. New vaude, with "Undertow," at Palace is picking up over last week but barely okay at \$17,000.

Outstanding grosser, as it always is year after year in the pre-Yuletide period, is the Music Hall, where annual Xmas show and "On the Town" pic is beating the initial week in current (2d) frame. Hall is headed for smash \$155,000 as against \$150,000 in first week. Huge theatre got in five shows last Saturday (17) to take care of the crowds. Holding through New Year's and probably longer.

Also continuing in sock style is "Battleground" at the Astor. Although in sixth session, it shapes up to great \$37,000, hardly any change from fifth week. Helped by enlarged ad campaign, "All King's Men" climbed to \$13,000 for sixth week at the Victoria, ahead of fifth round. Pic is staying on with opening of "Third Man" set back to Jan. 18.

Double preem of "Samson and Delilah" today (Wed.) at the Paramount and the Rivoli, is holding maximum attention. Cecil B. DeMille opus plays a single performance at each house tonight (21), with regular run starting tomorrow. Par has Russ Case band, Robert Lenn and chorus for stagershow. "East Side, West Side" opens tomorrow at the State.

Fourth theatre to bring in fresh fare for the holidays is the Roxy, which starts regular run of "Prince of Foxes," with Vic Damone topping stagershow, Friday (23) after United Hospital Fund benefit preem tomorrow night. Criterion tees off "Bagdad" also on Friday. "Give Us This Day" opened its regular run yesterday (Tues.) at the Rialto.

"Pirates of Capri" is being launched next Saturday (24) at the Globe.

"Adam's Rib," with Eddy Duchin orch. Tony & Sally De Marco and Mitzi Green on stage, opens Christmas Day (Sunday) at the Capitol.

## Estimates for This Week

Astor (City Inv.) (1,300; 60-\$150)—"Battleground" (M-G) (6th wk). Still holding in remarkable fashion, with big \$37,000 or near it, after \$38,000 last session. One of few houses doing business in face of present downturn. Continues indef.

Bijou (City Inv.) (580; \$120-\$240)—"Red Shoes" (EL) (61st wk). Continues steadily, at \$8,500 after sold \$8,000 last week. Holding indefinitely.

Capitol (Loew's) (4,820; 80-\$150)—"Red Danube" (M-G) plus Sherr Fields orch. Adams-Cansoner-Plant others onstage (2d wk). Down to drab \$13,000 after just passable \$48,000 over hopes, last week. Stays there extra days in third week with "Adam's Rib" (M-G) and Eddy Duchin orch. Tony & Sally De Marco, Mitzi Green.

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heading stage-show opening Christmas Day.

Criterion (Moas) (1,700; 50-\$175)—"Dangerous Profession" (RKO) (2d wk-6 days). Down to \$8,500 after slim \$12,000 in first. "Bagdad" (U) opens Friday (23).

Globe (Brandt) (1,500; 50-\$120)—"Trapped" (EL) (4th wk). Off to \$7,000 this round after \$9,000 last week. "Pirates of Capri" (EL) opens Dec. 24.

Mayfair (Brandt) (1,736; 50-\$120)—"Intruder in the Dust" (M-G) (3th wk). Fourth stanza ended last Monday (19) slipped to \$12,000 after \$16,000 last week. Stays on, with "Sands of Iwo Jima" (Rep.) opening Dec. 31.

Palace (RKO) (1,700; 55-\$120)—"Undertow" (U) plus vaude. Still very slow at \$17,000 but pickup from last week. Good Saturday-Sunday trade helped. Last week, "Bodyhold" (Col) and vaude, new low under vaudfilim policy at \$14,500.

Paramount (Par) (3,664; 90-\$180)—"Samson and Delilah" (Par) with Russ Case orch. Robert Lenn, chorus. Opens tonight (Wed.) with single performance. Starts regular run Thursday (22). Last week, "Great Lover" (Par) with Claude Thornhill orch. Sarah Vaughan, others onstage (4th wk), fell to \$49,000 after okay \$57,000 for third round at 55c-\$1.50 scale, rounding out successful run despite pre-holiday downturn.

Park Avenue (U) (583; \$120-\$240)—"Hamlet" (U) (65th wk). The 64th frame ended last night (Tues.) held very well at \$5,200 after \$5,400 last week. "Rugged O'Riordan" (U) due in Jan. 4.

Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"On the Town" (M-G) with "Nativity" pageant and Christmas show onstage (2d wk). Great \$135,000, better than opening week's smash \$150,000. Stays on.

Rialto (Magr) (594; 44-98)—"Give Us This Day" (EL). Opened Monday (19) night with special preview. Regular run started yesterday (Tues.). In ahead, "Riders of Pony Express" (Indie) only \$4,500 in 6th days.

Rivoli (UAT-Par) (2,082; 90-\$180)—"Samson and Delilah" (Par) Opens with single performance tonight (Wed.). Last week, "Pinky" (20th) (12th wk-6 days), only \$6,500 after \$8,500 in 11th round, both light, at 60c-\$1.25 scale.

Roxey (20th) (5,895; 80-\$175)—"Dancing in the Dark" (20th) with Mandy Carson heading stage bill (3d wk-6 days). Slim \$37,000 after dull \$44,000 for second round. "Prince of Foxes" (20th) and Vic Damone, Arnauts, Hunter Shayer Co. topping stagershow opens tomorrow night (Thurs.) with United Hospital Fund benefit. Regular run starts Dec. 23.

State (Loew's) (2,450; 50-\$150)—"Holiday Affair" (RKO) (4th wk-8 days). Down to \$10,000 or under after mild \$12,500 for third full week. "East Side, West Side" (M-G) opens tomorrow night (Thurs.).

Strand (WB) (2,736; 55-\$2)—"Lady Takes Sailor" (WB) and stagershow including Dinah Washington. The Ravens, Frank Marlowe. Mild \$37,000 but holds. Last week, "Leave Them Laughing" (WB) plus Latin-American revue (3d wk-9 days), \$39,000.

Sutton (R & B) (561; 70-\$120)—"Fallen Idol" (SRO) (6th wk). Fifth stanza ended Monday (19) night was \$14,000 after great \$15,000 for fourth. Stays on.

Victoria (City Inv.) (1,080; 95-\$190)—"All King's Men" (Col) (7th wk). Sixth week ended last Monday (19) was \$13,000 after \$11,000 last week. Stays on with the Are taking additional newspaper ad space. "Third Man" (SRO) due to open Jan. 18, opening being held back nearly two weeks.

Woods (Esaness) (1,075; 30-—)—"Pinky" (20th) (5th wk). Slipping to \$14,000. Last week, strong \$18,000.

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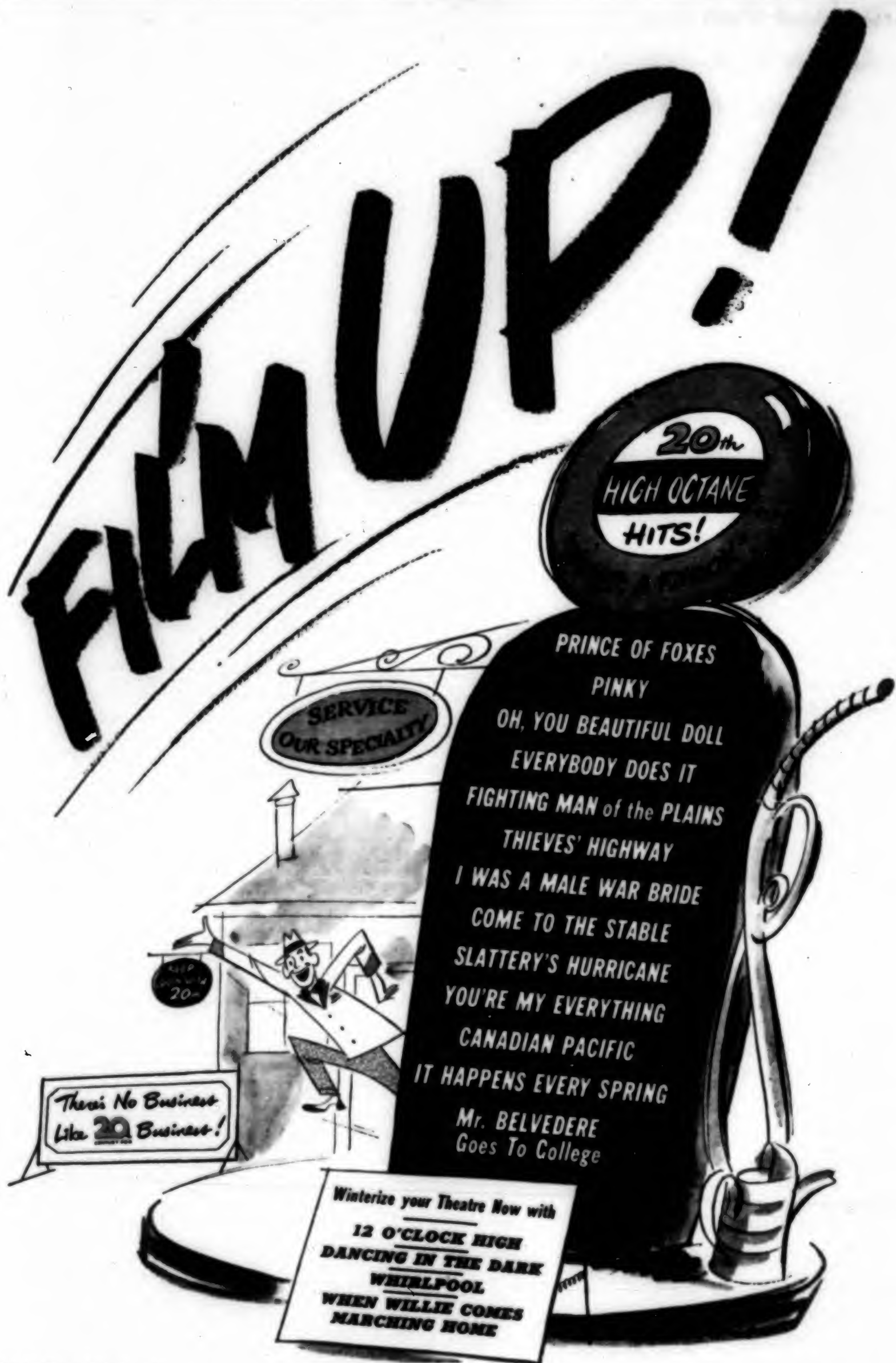
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# Wilson Lashes British Pix Industry; Cites Its 'Magical Sinister Unity'

London, Dec. 20.

Although nothing concrete emerged from the six-hour debate on the production crisis in the House of Commons last Wednesday (14), the industry hasn't yet recovered from the straight left administered by Harold Wilson when demolishing the plea for reduction in entertainments tax.

By casting suspicion on the "magical sinister unity" of the trade, the Board of Trade prexy inferred that they couldn't pull the wool over his eyes, and made it clear that, while not able to anticipate the Chancellor's budget statement next spring, there was little hope of financial aid from the government until the industry had put its own house in order.

Basically there was nothing new in the charges levelled against producers by the government spokesman, and although lashing out with one hand, he was quick to praise with the other. J. Arthur Rank, he said, would always have an undying place in the history of the British film industry for his production of prestige pix. He also referred to Sir Alexander Korda, who would also be remembered for his memorable productions.

Wilson enumerated the following contributory factors to the present crisis: methods of finance, undue hopes of world market revenue, fantastic extravaganzas on the part of certain individual producers, loss of disciplinary control, desire to produce prestige films no matter what the cost, and the growth of harmful restrictive practices on both sides.

Wilson wouldn't accept the premise that the ending of the Hollywood boycott came as a bolt from the blue and was responsible for the present situation. Instead, he suggested that it was mainly a legacy over a period of years and cited the heavy writing off approaching £7,000,000 which had been carried out in the Rank balance sheet.

## Eye Production Costs

It was obvious that Wilson was concerned on the whole question of production costs and he announced that he has convened for (Continued on page 15)

# Aussie Court Nixes Metro Bid to Take Over Legiter; Sees Hardship to Actors

Sydney, Dec. 13.

The application by Metro for an extension order against Pan-Australia Theatres, operating the Minerva here as a legit, was nixed by Magistrate Oran in Central Summons Court.

Magistrate stated that if the application were refused, there would apparently be no hardship to Metro, because any increase in income obtained by using the Minerva for pix would be paid to Loew's Corp. in N. Y. as film rent. Magistrate went on to say that there might be some hardship to Loew's by denying the company the opportunity of adding to its income by a probable increase in the rental amount paid by Metro.

But there would be hardship to Roland Walton, a director of P.A. and manager of the company, who would lose about \$150 weekly. There would also be hardship to the actors employed, and to Kathleen Robinson, company's number one stockholder. She would lose the opportunity of making good the losses in this theatre, magisterally added. It's estimated that Miss Robinson is in the red to the tune of some \$223,000 with a legit bid over a long period at the Minerva.

It's unknown as yet whether Metro will appeal against this decision. Metro had planned to add the Minerva to its own loop of eight houses, three of which are in the Sydney zone. Metro bought the Minerva from the David Martin interests some time back with brown coin, and is receiving a rental from P.A. of about \$450 weekly. Current legit show at the Minerva is "Separate Rooms," with June Clyde and Hal Thompson. Main sponsor of the setup is Miss Robinson, who's reported to be very wealthy and still willing to take a chance of making a success of the house.

# Scottish Theatres Face Tuneless Pits for Xmas

Glasgow, Dec. 13.

Pantomime and Christmas shows in Scotland face the prospect of having no orchestras to accompany them if the threatened strike by members of the Musicians' Union materializes Christmas Eve. Most vaudeville and panto houses in Glasgow, Edinburgh, Dundee and Aberdeen are affected.

Trouble has reportedly arisen because managerial associations have failed to meet the Musicians' Union over matters of increased pay in provincial houses. Scottish Theatre Managers and Proprietors Assn. is referring the dispute to the Minister of Labor.

# Comm'l Air War Brews in S. Africa

Cape Town, Dec. 13.

Announcement of a May starting date for commercial radio by the South Africa Broadcasting Corp. is causing comment as to effect this will have on Lourenco Marques Radio, in Portuguese East Africa, which for so long has held a monopoly on the commercial field hereabouts. Advertising agencies are going to have many problems posed them, but until SABC's Radio Springbok actually starts next year, it's mostly conjecture.

In the Transvaal, on medium waves, SABC provides a better coverage than LM can do on short-wave. Outside that area, however, they will reach listeners only on the shortwave bands and here the SABC will come up against strong competition from LM. It takes a long time to educate an audience to tune in consistently on short-wave and LM execs are confident that the audience they have built up won't easily be taken away from them.

Lourenco Marques is already entering the fight with announcements of extensions of its broadcasting hours. They also announce the introduction of a new transmitter with special directional aerials beamed direct to Cape Town, to improve reception in that area. In comparison of rates for air time, LM has the edge over Radio Springbok.

Only on Sundays are the SABC rates lower than LM by about 25%. The reason is, of course, that Lourenco Marques commands its biggest audiences on Sunday, and as a matter of fact, built up its reputation originally as a station easy to listen to on Sundays among fans tired of the programs that SABC reserved for this day. Air time on Sunday has, therefore, become more expensive than on weekdays, and it will be interesting to see what type of program the SABC will put over on their commercial stations on the day of rest.

The next six months, until Radio Springbok actually starts operations, should prove very interesting, with Lourenco Marques going all out to retain its admittedly very secure position. After that it will remain to be seen whether the SABC can compete with it in program quality and strength of reception. Seemingly they are starting off on the wrong foot with a scale of rates consistently higher than Lourenco Marques, and on the face of it, it looks like advertisers will have to be convinced that the SABC programs and coverage will be that much better.

# 20th-Fox Studio Execs On Australia Looksee

Sydney, Dec. 13.

Robert Snoddy, 20th-Fox associate producer and M. T. Kirk, art director, plane in Dec. 15 to looksee location spots for the Technicolor pic, "The Bushranger," set on the studio's production schedule for next year.

Looks likely that 20th will use a slice of frozen coin for this one, and will get the government's okay in this respect because of yarn Aussie locale.

# Jane's 'Warm Body'

Rome, Dec. 13.

Buildings of the ancient City of Rome are plastered with three sheets announcing the coming of the actress, Jane Russell (that's the way it is spelled on the posters) in "Il Mio Corpo Ti Scaldava," which, in English means "My Body Will Warm You."

Pic is the Howard Hughes "Outlaw" film. It should do a good business in these cold, unheated Roman apartment days.

# 'Ice Parade' Makes Bow In Copenhagen; Show Biz Admissions Low

By JIMMY JAMISON

Copenhagen, Dec. 13.

"Ice Parade of 1949" opened at the Forum, Copenhagen's Madison Square Garden, sponsored by the leading newspaper here, Politiken; with director, Aage Stenstoft; agent, Richard Sangerup, and Volmer Sorenson, pianist and promoter. Feature this year is the colorful "Magic Forest," central setting for the action.

Among the acts are the Skating Ryles, acrobatics (4); Belgian skating champ Fernand Leeman in "Dance Rhapsody in Blue," with Elvira Collins, who handled the choreography with Nils Bjorn Larsen; Baddy and Buddy, comics; a Zebra number called "Casanova," like Pansy the Horse; Harry Reddy, i.e. jumping; Daphne Watkins and Steve Pedley (burlesque on skates); Jack Connors, cowboy speed and trick skater; Pamela Todd and Terry Dugan, dance numbers, and Victor MacDonald, still skater. Scale is 2.50 to 7.50 kroner (35c. to \$1.10); kids half.

Ernst Schumann, dean of Circus Schumann of the famed show and horse training family, celebrated his 65th birthday Nov. 27. Tippy Lumbye, composer-conductor, grandson of the famous composer H. C. Lumbye, was 70 on Nov. 29. His grandpapa's most famous number is "Champagne Gallop," used regularly by circuses. Grandson Tippy now conducts the Groften restaurant in Tivoli.

Prices are very low here for everything, including show business. A phone call is 10 ore (about 2c.); buses and street cars about 4c. It's a swell deal for subway acts. Royal Opera House is playing "Marriage of Figaro," priced from two to eight kroner (30c. to \$1.20).

# REDGRAVE AS HAMLET FOR ELSINORE IN '50

Copenhagen, Dec. 13.

Manager of the Danish National Open Air Theatre, John Brunniche, returned from London after having signed Michael Redgrave to play Hamlet and Yvonne Mitchell to play at next year's performance at Elsinore Castle of "Hamlet." A troupe of 40 actors from Old Vic is coming over in June.

Last year's "Hamlet" performance was with the American actor Robert Breen. Before the war John Gielgud and Laurence Olivier guested Elsinore. In 1931 the play will be performed in French, but the leading actors have not yet been chosen.

# Two-Version Pic on U. S. Landing Shot in Paris

Paris, Dec. 13.

Adolphe Osser, once Paramount rep here, has completed at a cost of \$200,000 a pic titled, "The Great Rendezvous." It shows the American landing in Algiers, underground work under German occupation, seizure of the key spots on the eve of the American landing, and finally the landing itself and the surrender of the enemy.

The picture has been made in two versions. The American one won't be completed for another month or so. The French version has been privately shown at the U. S. Embassy here to buff reception.

Corona is to release the picture in France and Osser is now seeking a U. S. or worldwide (except France) distribution deal.

Other Foreign News  
On Page 15

# French Back New Film Assn.; B.O. Off in Colombia; Paraguay Hits U.S. Pix

Washington, Dec. 20.

# Kalmus in Italy to Set Up Technicolor Deals

Rome, Dec. 13.

Dr. Herbert Kalmus, of Technicolor, has been in Rome for the past two weeks negotiating with the Italian film industry to use his Technicolor process in Italy in the future. The deal is not set as yet, but one Roman newspaper has reported Dr. Kalmus as saying: "Technicolor will spread to all parts of the world. Negotiations here are most definite and very active and developments are apt to happen."

ECA will be called upon to help finance this investment, therefore, an approval from Washington must be forthcoming before definite plans can be made. This would come under the capital investment plan, which means that the Italians would have to put half of the money for the investment. There is an Italian color process for films ready for the market now, but the Italian electrical current has not proved consistent.

Should the project be approved in Washington, the Technicolor plant would be located in Rome.

# U. Gets 2-Mo. Stay On Dutch Ouster

Paris, Dec. 20.

Universal has been granted a two-months' stay of an ouster from the Bioscoop Bond, a Dutch exhibitor-distributor organization, through the efforts of Gerald Mayer, continental chief for the Motion Picture Assn. of America. The Bond has been attempting to ease U. out of its fold on a technicality that the American company was ineligible for membership, since it didn't belong to the group before the war.

In order to do business in the Netherlands, membership in the Bond is a must. Universal was admitted to the group following the withdrawal of the Motion Picture Export Assn. from that territory in favor of individual distribution by its member companies. U. has been handling release of some of its own product while F. L. D. Strengtholt's firm, N. V. Filmverhuurkantoor, has been marketing certain other U. pix.

Prior to returning to Paris, Mayer also huddled with government officials in Denmark where he won the U. S. majors the right to distribute 125 pictures annually in that area, while independent Vank producers were granted permission to bring in an equal amount. Previously, the outlook for American film firms in the Danish market was an uncertain one, due to frequent threats to curtail pic imports.

# ODEON DEFERS DIVVY; ADDS TWO DIRECTORS

London, Dec. 20.

Odeon Theatres announced last Wednesday (14) that the half-yearly dividend on the 6% preferred stock, due end of the month is being deferred until the results for the current year are known. As the decision did not surprise the Stock Exchange, share value remained unchanged at \$1.63. Preferred stockholders in other Rank companies, including Odeon Associated Odeon Properties Associated Provincial Picture Houses and Provincial Cinematograph Theatres, will receive their half-yearly dividend on the due dates.

Appointment of two additional directors to the board of Odeon Theatres is regarded in London financial circles as a move to strengthen the financial knowledge available to the group. The new directors are Col. Archibald Christie and E. Ronald Crammond. Crammond is already associated with Rank by being on the board of British and Dominions D. P. Studios and Denham Labs. Col. Christie is a newcomer to the film business but is on the board of a number of successful investment trusts.

French motion picture industry is setting up an organization along the lines of the Motion Picture Assn. of America with the special purpose of pushing Gaillie pix in the export market and with a fat subsidy from the French government, reports Nathan D. Golden, chief of the motion picture photographic branch of the U. S. Department of Commerce.

The starting subsidy is 25,000,000 francs to the Assn. Francaise de Diffusion et d'Expansion Cinematographique. The association is changing its name from the present jawbreaker to something simpler like France Film or Unifrance, and will probably be headed by the assistant director of the Centre National de La Cinematographie, according to Golden. Organization has already approached the Paris office of MPAA for ideas and assistance on the distribution and promotion of French pictures in the foreign market. The subsidy will be mainly to advertise and promote pictures, particularly in the U. S.

Other countries reported on: COLOMBIA: State of siege and imposition of a curfew in Bogota Nov. 9 has resulted in a boxoffice dropoff of 50% in the capital city of Colombia since then. On Nov. 16 the 10 p.m. curfew was made nationwide, with the result that the film boxoffices have been hit all over and the decline has averaged more than 50%. There is some fear that the grosses may skid to only 10 or 15% of normal, unless the curfew is lifted. More than a 100 theatres, mostly in small towns, have already shuttered because of the poor biz.

PARAGUAY: U. S. film take has been badly hit under the multiple exchange system instituted in the country Nov. 5. Formerly the rate of exchange was only 3.80 guarantes per dollar. Under the new system, pictures have been placed in Group 4, which calls for 8.0521 guarantes for each dollar. Hence American distributors have been getting far fewer dollars on their films, which are sold on a percentage basis. The distributors are now threatening a flat rental figure in dollars. This would hurt the exhibitors. Pressure has been put on the Bank of Paraguay to ease the situation. There is a possibility that pictures will be placed in Group 3 which calls for 6.0821 guarantes per dollar. No indication yet whether the American firms would accept the rate.

# New Jap Film Distrib Setup Seen as Threat To Tokyo's 'Big Three'

Tokyo, Dec. 6.

New motion picture distribution company has been organized in Japan and figures to cut heavily into the biz of the "Big Three" distributors (Toho, Daiel and Shochiku) who have enjoyed a virtual monopoly in handling Japanese product up to now. New outfit is Toei (Tokyo Motion Picture Distribution Co.) and is reported to have negotiated pacts with 453 of Japan's 2,000-odd theatres.

Toei has made deals with Toyo-ko and Oizumi studios, neither of which distributes its own product, and will handle entire output of both producers. Deal comes as blow to Daiel, which has been distributing Toyo-ko films as well as its own to keep its vast theatre chain supplied. Daiel is now making frantic efforts to up its own production schedule and is reported to be dickering with Toho for rental of some of Toho's unused studio space.

Interesting angle to the sudden emergence of a fourth distributing chain is the fact that the Japan Fair Trade Commission recently ruled that the block booking system of the "Big Three" was illegal, in that it constituted restraint of trade. There's rumor that Toho, Shochiku and Daiel are behind the formation of the new outfit in a move to take the heat off themselves.

# London's Warm 'Murder'

London, Dec. 20.

"Murder at the Village" opened to a warm reception at the Playhouse Dec. 14. Cast turns in good performance.



## "OKAY BOYS, TAKE THE BOWS, BUT THE NEXT ACT IS GOOD TOO!"

Those two smart performers "BATTLEGROUND" and "ADAM'S RIB" definitely rate the cheers and huzzahs!

But there's a very cute number waiting in the wings with whom those record-busting boys are going to have to share the lime-light!

Yes, indeed, this kid's a honey!

She's breaking in her act at Radio City Music Hall and in the first 4 days she set an all-time non-holiday record. Saturday and Sunday grosses are highest in M-G-M records. And this is the pre-holiday lull!

Isn't it interesting that M-G-Musicals have set a standard for the industry. The folks know that those Technicolor glamor shows from M-G-M are tops, as for instance "Take Me Out To The Ball Game," "In The Good Old Summertime," "Barkleys of Broadway," just to mention a few.

"ON THE TOWN" is Leo's way of saying Happy Holidays because it's chockful of joy and a foretaste of the happiness waiting for you with "M-G-M Nifty in 1950"!

# Yank Films Boost Lead Abroad Over Foreign Product, Says M-G's Burger

After completing a nine-week trip through 30 countries both in Europe and Asia, Sam Burger, Metro's overseas sales chief, is convinced that "American pictures are steadily increasing their lead over foreign competitors." Burger sees only two exceptions, India and Egypt, where local producers are making inroads into Hollywood's green pastures.

In the current division of opinion by junketing foreign dealers over prospects abroad, Burger is on the optimistic side. Business in Europe is perking, Metroite declared, and pix operations are climbing with a general improvement in economics. He views the German market, opening Jan. 1, as likely of being the second strongest in Europe, trailing only Italy in potential revenues. New Indonesian territory also shapes up as a fine potential market, Burger declared.

Metro sales topper disclosed that his company is joining the race for theatre construction in Israel. M-G plans to build three houses in the new state, one in Tel Aviv, another in Haifa, and a third in Jerusalem. He does not believe the Israeli government will impose building restrictions. Final steps will be governed by conditions on the purchase of sites. (Sylvia Skouras, 20th-Fox pres, recently announced that his company planned construction of four-six houses in Israel.)

Italy has been the biggest market for Yank pix on the Continent since the war, Burger said. In pre-Mussolini days, the boot was also the top country in Europe, he added. As for comparative figures on the two eras, Metroite said: "The figures are much bigger today. We don't boast about pre-war totals."

Burger disclosed that Metro has opened a new dubbing plant in Rome to service most of the Continent. Plant is equipped completely with new American machinery and the company poured into the job a big block of coin. Arthur Field, Metro's European chief of production, is directly supervising the plant's operations.

In Germany, Metro will release 15 pix during 1950, according to current plans.

## New Canadian Film Head As Red Charges Fill Air

Toronto, Dec. 20.

As an aftermath to charges in the House of Commons that the National Film Board, a Canadian government agency, had permitted Communists to infiltrate its personnel, Ross McLean, NFB Commissioner, will be succeeded by Arthur Irwin when the former's contract expires Jan. 9. Notable in the government's admission that the Dept. of National Defense cannot trust the NFB to carry out filming of top military and naval secrets until a security check is completed by the Mounties, Canadian equivalent to the FBI.

Brooke Claxton, Minister of Defense, conceded that the NFB wasn't permitted to film new training methods, new weapons and secret processes, that smaller commercial film companies, with personnel more easily screened, were carrying out this government work. Probe reportedly started when J. J. Fitzgibbon, president of Famous Players Canadian, complained to the government that the NFB was moving too strongly into the TV field to the detriment of the Canadian film industry.

## U.S. Films Lead 1949 List In Spain, With 86 in 11 Mo.

Barcelona, Dec. 13.

In the list of pix released in Spain from January to December 1949, 86 U.S. productions hold the first place with 26 films. Spain follows with 30, Argentine 18, Mexico 13, France 12, Italy 10, Switzerland two, Sweden two and Germany one. This totals 180 productions in one year.

Statistics of comic films, cartoons, and documentaries haven't been released, but it's a fact that American short subjects also head the list.

## Mier & Brooks Are Pacted As UA Mexican Distributors

Mexico City, Dec. 13.

UA has inked with producers-distributors Mier & Brooks for exclusive distribution and exploitation in Mexico of UA's productions. Deal starts with impact. "Cover Up," "Jigsaw," "Crooked Way," "Outpost in Morocco," "Africa Screams," "Home of the Brave," "Too Late for Tears," "Valiant Hombre," "Dan Patch," "Black Magic," "Just William's Luck," "Gay Amigo" and "Champion." Mier & Brooks is composed of two ex-WB managers here, Felipe Mier and Oscar J. Brooks.

## Hurok Signs Dunham For S. America Tour With N. Y. Stopover

Paris, Dec. 20.

Katherine Dunham and her dance troupe who have toured Europe very successfully for two years, have been signed for a South American tour next summer by Sol Hurok.

Troupe will dance in Latin-America for a projected five to six months' visit. They'll return to U. S. next spring and do a two or three-week engagement in N. Y. before heading south. The interim N. Y. date will be their only U. S. stop.

## Wilson Lashes

(Continued from page 13)

tomorrow (21) a full meeting of the National Film Production Council to examine the recommendations in the recent Gater report. For the time being, however, he was satisfied that the National Film Finance Corp., which was adding a large measure of independent production, would cut down extravaganzas with the power of the purse.

While not considering it opportune to discuss in detail the recommendations of the 83-page Plant report, Wilson endorsed the recommendation against divorcee by asserting that he considered it right in present conditions. His view was that divorcee would have dried up a further channel of production finance, particularly as some losses were being met out of profits on exhibition. He also commented on the Rank announcement that production may cease next summer, in which case there would be divorcee by two circuits without any government action.

Although strongly challenged by Tim O'Brien for his reference to "divorcee only," Wilson hinted that private deals may have been made between various sections of the trade, particularly in regard to quota. In any event, neither Parliament nor the country would accept a facile solution of the troubles by handing back in the form of a subsidy money to an industry which had been conducted in the past with considerable extravaganzas. There would have to be a guarantee that this money would not be swallowed up in further extravaganzas.

New ground was broken in the ensuing debate when O'Brien suggested a widening of the Anglo-American monetary pact which would permit the use of hard sterling for the production of American films in Britain, but John Wilson, another Labor spokesman, opposed that viewpoint and cited "That Forsyte Woman" as a British classic "completely ruined" by American treatment.

In winding up the debate the Board of Trade press indicated that the best solution for the studios might be the production of 12 to 15 bill (but not necessarily expensive) first features of international appeal, and a considerable volume of general production as well as co-production between Britain and America. One of the principal bottlenecks was the lack of producers and directors capable of making first-class films, but where they were willing to work together the doors of the film bank were open to them.

## Welitsch for Tosca

Vienna, Dec. 13.

Ljuba Welitsch, soprano, who scored a sock debut at the N. Y. Met last season in "Salome," will do her first "Tosca" anywhere when she sings the name role at the Vienna State Opera Xmas eve. She'll also do the role at the Met this season. She's due in New York in mid-January for several weeks of opera appearances there.

## Slump Grows At Argentine B.O.

Buenos Aires, Dec. 13.

The slump in Argentine film grosses is becoming daily more accentuated as the stock of pictures dwindles with no prospect of import permits being granted by the Argentine government. If the situation looks grim enough for U. S. distributors it is even blacker for exhibitors.

This slump has not yet started to roll back to the nabe theatres and small towns in the interior, as there is still a certain reserve of good pix which can be released as novelties outside the city of Buenos Aires. The first-run houses in the city are the hardest hit.

Argentine exhibitors are harassed by the fear that the flickle public, turning from pic entertainment because of the dearth of good material, will find other sources of entertainment to which it will become accustomed and eventually lose the film habit altogether.

The only hope for distributors and exhibitors is that the return from Europe of entertainment director Claudio Martinez Paiva will result in the speeding up of amendments to Protection Law 12,999, currently under study by a mixed government committee. Most influential adviser on that committee is the head of the Movie Workers Union, ex-actor Julio Alcaraz, who is gunning for all-out protection for local pix and imposition of quotas for importation of foreign pix.

There is some hope that the new U. S. Ambassador, Stanton Griffis, still on the Paramount directorate, may be able to achieve some import agreement with the Argentine authorities. At least he has taken up the cudgels in behalf of the U. S. distributors, and it can only be hoped that his singularly persuasive powers will do some good. "Miss Tatlock's Millions" (Par), the last of the fairly new American (as available, feed off recently at the Ocean and proved the exhibitors' contention that the public goes to the movies, even when the thermometer is blazing, if it is given something really attractive to draw it there.

The highest recent gross (aside from Paramount's "My Own True Love," \$12,000 for its first week at the Gran Rex was marked up by "Walk a Crooked Mile" (Col) at the Gran Rex, with an estimated \$18,000 for two weeks. The picture has since been shown at the Monumental, where it did well, too. This is one instance of a first-run house having had to accept resoures due to lack of material.

The lowest gross of all was registered by a German picture, "Serenade" (Europa Films), at the Luxor, with only \$2,400 in the first week. The picture did not hold out for a full second week and was replaced by "The Last One," a filmization of the opera "Traviata" distributed by Columbia.

## Large Film Studios Are Set for Johannesburg

Johannesburg, Dec. 6.

Large modern film studios at Parkmore, near Johannesburg, long planned by African Consolidated Theatres, will soon start building, according to an announcement by John Schlesinger, soon after his return from a lengthy tour of England and Europe. The plans had been drawn up in consultation with Sir Michael Balcon and other experts, and it's hoped everything will be ready for building to start in April, 1950.

Schlesinger also announced that Balcon would produce a film in South Africa having a completely native story, with probably all local actors in the cast, without any overseas importations except for a few key technicians.

# Col. Another to Recognize Need For Special Selling of Foreign Pix

## 'Heart's' Todd to H'wood For Warner Bros. Starrer

London, Dec. 13.

British actor Richard Todd, who achieved stardom overnight for his performance in "The Hasty Heart," is leaving for Hollywood Dec. 21, where he has been signed for a starring role by Warner Bros. He will be accompanied by his actress-wife, Catherine Bogue, and is expected to remain at Burbank for more than three months.

On his return from Hollywood, he will make another film for Associated British, which is likely to be "The Mayor of Casterbridge," a production planned specially for showing during the 1951 Festival of Britain.

## U. S. Films Leading In Norway Houses; Russ Pix Popular No More

Stockholm, Dec. 6.

Harry Ottensen, representing Norema Film in Oslo, is now visiting Stockholm, looking for Swedish production for Norwegian markets. Situation in Norway, he says, is about the same as in Sweden, which means that it's dubious. American films lead both in number and popularity, but there are few long-runs. Highly surprising was the Norwegian film "Doden Er Et Kjaertegn" ("Death is a Sign of Love") produced by Norsk Film, which ran for eight weeks at the Klengenberg cinema. Film has already been sold to all Scandinavia and in most parts of western Europe. Unfortunately, American censors probably won't let the love scenes pass through.

Danish films as well as Swedish are very popular in Norway now. French films have not found their "style" since the war, before the war they were highly appreciated. Russian films invaded Norway after the war, but now they are seldom seen. Distributors have great difficulties in showing Russian films now. German films can't be shown unless they deal with such stories as "The Murderer Among Us." The Norwegian public is waiting for "Gone With the Wind" but there exists an agreement about the quota system that says that no film will be distributed for any higher rate, and since the American producer doesn't accept this, the film will not be shown there.

## RKO APPOINTS MATTEA

Vittorio Mattea has been named general manager for RKO's Italian office. Mattea replaces Bruno Fox, who recently asked the post. New Italian chief served as sales head for Metro in Italy for many years. Mattea has already taken over the job.

## Current London Shows

(Figures show weeks of run)

- London, Dec. 20
- "Annie Get Gun," Col's m. (133)
- "Beau Strategem," Lyric (34)
- "Before Party," St. Martin (8)
- "Big Show 1949," Palladium (9)
- "Black Chiffon," Westminster (34)
- "Bonaventure," Vaude (2)
- "Brigadoon," Majestic (36)
- "Castle Air," Adelphi (2)
- "Daphne Laureola," Wyndm (39)
- "Death of Salesman," Phnx (21)
- "Elin, Sleep Here," Strand (8)
- "Fallen Angels," Ambam (3)
- "Folies Bergere," Hipp (11)
- "Harvey," Prince of Wales (51)
- "Heiress," Haymarket (47)
- "Her Excellency," Saville (26)
- "Ice Vaguet," Stoll (23)
- "King's Rhapsody," Palace (14)
- "Lady's Not Burnin'," Globe (33)
- "Me and My Girl," Winter (2)
- "Murder at Vic," Playhouse (1)
- "Oklahoma," Drury Lane (133)
- "Old Vic Rep. New (10)
- "On Monday Next," Comedy (29)
- "One Wild Out," Garrick (35)
- "Philly Story," Dutch (3)
- "Sauce Tartare," Cambridge (31)
- "Searull," St. James (5)
- "Streeter," Aldwych (5)
- "Tom & Bill," Vic. Pal (6)
- "Third Visitor," York (28)
- "Traveler's Joy," Criterion (80)
- "Treasure Hunt," Apollo (14)
- "Worm's View," Whitehall (139)
- "Young Wives Tale," Savoy (23)

In another periodic perk-up of interest by a major company in the handling of foreign language films, Columbia Pictures has set up a new distrib division for this special purpose which will be headed by Morris Goodman. Goodman, who recently resigned as proxy of Discina Films, a foreign pix distrib outfit, is currently working out of the office of Arnold Picker, Col's foreign sales manager. Detailed setup of Goodman's division will take place upon the arrival in the U. S. this week of Joseph A. McConville, Columbia International proxy, and vice-proxy Jack Segal, who have been attending a Continental sales convention in Paris.

Company blueprint at this stage calls for the inking of several deals with foreign producers to furnish product for a full release schedule. Films will be sold via Col's exchanges both to art and circuit houses, depending on the strength of the individual foreign pic. Initial film on the slate will be Gregor Rabinovitch's "Faust." During the release of Rabinovitch's previous pic for Col, "The Last One," the company discovered that such product couldn't be handled profitably through regular sales channels.

Col's move follows in the trail of sporadic releasing of foreign language items by other major distributors. United Artists is currently handling an Italian pic, "Under the Sun of Rome," and may take on a couple of more, according to Arthur W. Kelly, exec vice-pres. Metro also dabbled in foreign pix several years ago with release of a French film, "It Happened at the Inn" and the Lazar Webster Swiss-made pic, "The Last Chance." Monogram also has set up a subsidiary outfit, Stratford Films, to handle both British and foreign language imports.

Reaction of foreign pix distributors in New York to Columbia's step was generally favorable. Joseph Burstyn, foreign film distrib, declared that any move leading to wide-spread exhibition of European films would lead to a strengthening of that market. He cautioned, however, that foreign pix need a type of specialized selling which the majors previously couldn't fit into their normal distrib pattern.

## Lou Lazar's Shift Into Par Exchanges

With Paramount's overseas theatre expansions at a standstill, Louis Lazar, foreign dept. theatre chief, is moving into other activities. Lazar steps out of his present post this week to launch a big-scale renovation of the company's exchanges abroad. It follows the recent return of George Wettner, foreign dept. head, from a European visit.

Lazar will shortly push off for the Continent to supervise personally construction operations. Before he was named as theatre chief several years ago, his main duties were as a theatre engineer.

His departure spells the end to any overseas theatre construction or acquisitions. Par has been contracting its holdings recently rather than the reverse. Company has dropped seven theatres in Cuba on expiration of their leases. Withdrawal from the Cuban circuit leaves the company without a Cuban showcase.

No need is felt for a Cuban flickery, it is said, because recent openings of unaffiliated theatres has given Par sufficient outlets on the island.

## British Repertory Co. To Tour Holland in 'Earnest'

Amsterdam, Dec. 13.

Tour of key cities in the Netherlands will be played by the Birmingham (England) Repertory Theatre company in "The Importance of Being Earnest" for two weeks, beginning next Feb. 21. Dates will include Amsterdam, The Hague, Rotterdam, Hilversum and Utrecht.

Visit will be sponsored by the Anglo-Netherlands Society, in London, and arrangements are being made by Dr. J. de Bieck, of the Nederlandse Impresariat here.

# Lust Tells King What Is Wrong With Hollywood

Washington, Dec. 20.

When Henry King, 20th-Fox producer, met with local exhibitors here to ask their views on what's wrong with motion pictures, he got it chapter and verse from the veteran Sidney Lust, 33 years in the business and operator of a chain of houses in the D. C. area. Lust laid it on the line this way:

1. Hollywood should cut out some of the excessive expenses which are passed on to the exhibitor in the form of high rentals.

2. Pictures are not as good as they used to be, and there is no excuse for the deterioration.

3. With business as bad as it is, the producer could do a lot more in the form of exploitation. Lust charged that the distributors are confining exploitation to show-cases and neglecting class nabe situations. He said that with help from Hollywood, the pictures would play off longer in the nabe.

4. Exhibitors understand and appreciate the loss of the foreign markets, but resent being saddled with higher prices to make up the difference.

5. It is a shame producers do not try harder to control unnecessary scandals in the industry, which particularly hurt the box-office in family-type houses.

6. There should be a unified drive to eliminate that 20% admissions tax.

7. Studios should make their own trailers for some of the bigger films. If they were ready on time and good enough, theatres would show them two or three weeks in advance to provide a long buildup for the better pic.

8. There are too many reissues and patrons are beginning to grumble about them.

9. There is a need for more family-type pictures like the Dr. Kildare and Aldrich family series.

## Ned Irish

Continued from page 1

ticket orders, Irish averred. He quoted several as writing that they had first become acquainted with college ball via video last year and, since the games this year are not on TV, they feel they have to buy tickets to attend the games in person. Still others, Irish said, have written that they blame the Garden for the absence of the video cameras this season. Latter attended one or two games last year but in retribution, have decided to boycott the Garden.

## TV-Accented Garden

Underlining the confidence of Madison Garden Corp., N. Y., in the use of television as an aid to sports grosses, exec director Ned Irish declared that video is "definitely being counted on" for the proposed new Garden to be built near Columbus Circle in Manhattan. While Irish declined further comment, it is known that architects working on the project have consulted regularly with NBC tele execs on incorporating TV in the plans. Irish said the Garden is "making substantial progress" in negotiations for the proposed property site. Once those negotiations are completed, he said, it will take from six months to a year to take possession of the property and then another three years to complete erection of the structure.

den for the absence of the video cameras this season. Latter attended one or two games last year but in retribution, have decided to boycott the Garden.

For the most part, Irish said, he concurs with the TV execs who maintain that a worthwhile attraction will draw a heavy gate, whether it is televised or not. On those nights in which TV was banned, the promoters didn't do the business they anticipated, indicating the matches in themselves were not of sufficient quality to lure the customers. Radio, according to Irish, did its biggest job for boxing in taking the sport out of the back rooms and making it "gentlemanly" so that women could attend TV. He maintained that he could even more valuable if it gets the opportunity.

## Goetzes' \$3,500 Par Deal

Hollywood, Dec. 20.

Under their new writing ticket with Paramount, Augustus and Ruth Goetz, husband-wife scripting team, will be paid \$3,500 weekly or thereabouts jointly. Deal runs for five years during which period they will write at least three screenplays. Although the pact is tabbed exclusive, the Goetzes may do other scripting chores in the event that Par has no assignment for them.

Writing team did the adaptation of William Wyler's "The Heiress" from their own long-run Broadway play. They also have completed the screenplay for "Carrie Ames," projected Wyler filmization of Theodore Dreiser's "Sister Carrie."

## COL'S B'KLYN PREEM BECAUSE OF OK TERMS

In a swing away from Broadway, Columbia Pictures has scheduled the New York preem of one of its top pictures, "Tell It to the Judge," at the Loew's Metropolitan in Brooklyn, Dec. 29. The Rosalind Russell-Robert Cummings co-starrer was switched away from several possible Broadway houses under a new company policy to preem pic where they will earn the most money for the distrib end.

Several previous New York openings of Columbia films wound up with the latter getting more prestige than profits. In the Broadway houses, the company is required to expend heavily on newspaper advertising and marquee dressing in addition to giving the exhib a big cut of the box-office. Theory behind the off-Broadway opening is that while the overall gross may be lower, the distrib take will usually be higher.

Two other Col pix, meantime, are opening at the Palace in the relatively minor positions of being supporting film fare to the vaude lineup. "And Baby Makes Three," a Robert Young-Barbara Hale starrer, bows in at the vaude house tomorrow (Thurs.) with Walter Wanger's production, "The Reckless Moment," with Joan Bennett and James Mason, following next week.

## Massey-Powell Teamed In Canadian Pix Prod.

Toronto, Dec. 20.

British producer Michael Powell arrived here over the weekend from London via New York on plans to go into production in Canada with actor Raymond Massey. They'd reportedly be financed by Massey's family, wealthy owners of the Massey-Harris Co., farm implements manufacturers.

Powell, on his arrival was clustered with Odron-Rank theatre officials here and then motored to the country home of Vincent Massey, Raymond's brother. Vincent, who was the Canadian government's chief rep in England for many years, will participate in the production financing and planning.

British producer was scheduled to go from the Massey home to Ottawa to confer with government officials there on the Canadian production plans and return here today (Tuesday) or tomorrow. Powell is partnered with Emeric Pressburger in production in England. They've recently completed shooting of the Sir Alexander Korda-David O. Selznick production, "Gone to Earth."

## Lawrence's Coast Quickie

Jack Lawrence, exec. veepee of J. Arthur Rank's American wing, planned to the Coast yesterday (Tues.) accompanied by his wife. Lawrence brought with him a rough cut of Noel Coward's "The Astonished Heart" for submission to Joseph L. Breen, production code administrator, and screenings for Universal studio toppers.

"Astonished" is the first of two pic which Rank and U are jointly producing in Britain. Lawrence returns east Wednesday (28).

## Colman Exits 'Music'

Hollywood, Dec. 20.

Donald Colman withdrew from his role as a song-and-dance man in "Mr. Music" at Paramount.

Thesp had been signed for a square-dance specialty with Bing Crosby and Gracie Mae, but probably decided the competition was too strong.

## Bergman's 'Joan'

Continued from page 9

"Red Shoes" with 183,000 pesos and "Bells of St. Mary" with 168,000.

In Bogota, Colombia, "Joan" played the St. Jorge, Aladino and Faena day-and-date for a record 47,000 pesos. Nearest figure to that was 37,000 scored by the Latin American fave, Cantinflas, in "Supersabro."

In the first four days at the Politeama theatre, Lisbon, house stayed open all night to give "Joan" 121,000 escudos. "Best Years" got 114,000, "Sinbad the Sailor" 109,000 and "Bells" 84,000.

One of the most sensational overseas runs was at the Rex and Gaumont Palace theatre in Paris, where for the first week "Joan" did 20,000,000 francs as compared to 8,000,000 for "Years," 13,500,000 for Disney's "Three Caballeros," 12,500,000 for "Sinbad" and 10,000,000 for "Notorious."

## 'Joan's' French Draw

Paris, Dec. 21.

Walter Wanger's return on "Joan of Arc" from continental Europe is likely to be about \$800,000, less distributor's fee. Only pic that could ever be compared to "Joan" in France was "Snow White," which, prewar, grossed over 20,000,000 francs (\$80,000), although at the time the franc could be considered worth about 15 times more than now, making the value then about \$1,200,000.

Following an intensive publicity campaign orchestrated by Elias Lapierre, Marcel Gentel, French RKO chieftain, offered the picture on terms which at first made exhibs think he was kidding. Taking "Best Years" as a gauge, Gentel insisted on minimum guarantees at least three times higher. This resulted in considerable exhib coolness. For about two months the gamble remained just that. Then one exhib signed on the dotted line, and then another, after which it became a mad scramble. Not only was RKO selling "Joan" at top figures, but since the bluff had not been called, they took advantage of it to sell their full block.

This method might have made many suckers of the exhibs had it not been that, realizing that unless they made good, they would lose their shirts, they plugged the picture by backing it with exploitation campaigns practically without precedent here. On the average, where the picture has already been played, the minimum guarantee three times higher than the rental on "Best Years" has been exceeded by the returns of "Joan," which in most cases have multiplied by four those of "Best Years."

Gaumont Palace, a 6,000-seater which played "Joan" has booked Warners' "Don Juan" over Yuletide. But they are putting on, as a stage show, a condensed version of the Lido Club revue that will thus double in the film house, at an approximate weekly cost of \$5,000. They are also trying to arrange for p.a. of Errol Flynn.

## 'Joan' in Belge Record

Brussels, Dec. 13.

RKO's "Joan of Arc" topped all Belgian records, taking in \$100,000 in five weeks at the Eldorado here. Metro's "Three Musketeers" drew half that amount in nine weeks at the Camera, while receipts for Warner's "Don Juan" totaled about \$33,000 for a two-week engagement in two houses.

RKO, with 23 releases here against 42 by Metro, has outgrossed the latter company, which has five theatres here.

## Argentine Pix Slapped

Madrid Dec. 8.

Evidently dissatisfied with the Spanish-Argentine agreement about the exchange of pix, the Madrid press is rather harsh when there is a possibility, with what is sent here from Buenos Aires. Latest pic under fire is "La Compañía," produced by Estudios San Miguel starring Hugo del Carrillo and presented at the Cinema Imperial by Cifesa.

In contrast, rave notices have been published after the premiere of "Joan of Arc" presented simultaneously at the Pompeya (newest Madrid first-run house) and the Palace. At the Coliseum, "Hamlet" has reached a fifth week of full houses. At the Palacio de la Prensa, "The Three Musketeers" is in its third week.

## Inside Stuff—Pictures

March of Time (20th-Fox) latest, "A Chance To Live," is a sort of an Italian Boys' Town, telling of the indoctrination of Carlo, a Rome shoeshine boy, into the Boys' Republic at Santa Marinella, a town near the Holy City. Picture traces the organization of this boys' community from its original beginning as a "Shoeshine Hotel" for the ragamuffins of Rome into a self-governing boys' community via a kindly Irish priest; how this has developed into four such Italo Boys' Towns—and that these have given help to nearly 20,000 homeless youngsters and even now house 2,000 boys. These are the boys, dregs of the last war, who, through no fault of their own, are left penniless and with no parents or homes. It unfolds the good work this Boys' Republic is doing through help from charitable organizations in U. S. and Italy. What plot there is concerns Carlo, one of the Rome shoeshine lads best known to American G.I.'s, and his gradual development from a lost toughie into a thrifty youngster with a trade.

RKO's experiment in "guaranteeing" customer enjoyment of 20th-Fox's "Everybody Does It" at some 21 houses of its nabe circuit in Manhattan, Bronx and Westchester early this month, by offering passes to future shows if the payee didn't like the film, appears to have clicked solidly. In a five-day run of the pic ending Dec. 11 only 250 requests were made for "guest tickets," and the overall gross reportedly tallied \$180,000. Results of the entertainment value insurance, incidentally, were almost identical with audience reaction in several out-of-town tests. At those theatres few sought passes.

RKO Theatres in Minneapolis are following their Brooklyn theatres' lead with a "ticket-back-if-you're-not-pleased" guarantee with "Holiday Affair." Stunt landed the Orpheum, Minneapolis, a half-page layout of shots from the film in last Saturday's Star, along with an accompanying story in boldface type, telling about the offer.

National Board of Review last week was unable to find an outstanding femme-therapist performance during 1949 in voting its annual film awards. After an intensive o.o. of the distaff side, Board decided to skirt its usual female and male best performance awards in favor of a top performance mention to Ralph Richardson for his limning in "The Heiress" and "Fallen Idol." Best picture kudos went to the Maser-Burstin Italian-language pic "The Bicycle Thief." Vittorio de Sica, film's director, took the directorial award while Graham Greene's script for "Fallen Idol" also won out. As 10 best films, Board chose: 1, "Bicycle"; 2, "The Quiet One"; 3, "Intruder in the Dust"; 4, "The Heiress"; 5, "Devil in the Flesh"; 6, "Quartet"; 7, "Germany Year Zero"; 8, "Home of the Brave"; 9, "Letter to Three Wives"; 10, "Fallen Idol."

DAILY VARIETY had a story last week about a nun acting as agent for a once famous singer who, after being on the rocks for years, pulled herself together and joined the church. There she met a nun who had among her pupils the son of a top agent. The nun got the agent and the singer together and things look very promising.

Funny twist to the story is that Frank Scully has a yarn out called "The Nun Who Knew Pictures" and deals with a very similar situation except that the singer was a young girl much as Deanna Durbin was when she broke in and the nun had been a former agent before joining holy orders. Scully's story is set in Hollywood, whereas the story that broke in Hollywood happened in New York.

When "Give Us This Day" opened yesterday (Tues.) at Rialto, N. Y., most of marquee and lobby advertising gave the title equal billing with the picture's original tag, "Christ in Concrete." Rialto management wanted to use the same title as when the picture was originally released in England, but Eagle Lion, which is distributing in the U. S., insisted that the "This Day" tag be used, at the behest of the Johnston office. Although Eagle Lion is not rated a major company, it followed the request of the MPAA. Attitude of the theatre is that "Christ in Concrete" is the more forceful title, and decided to give it equal showing with the "This Day" tag.

There's a new era dawning for exhibs in which all the guesswork will be eliminated from the quality of their popcorn, even if not from their screen fare. Elmer C. Rhoden, National Theatres exec, is developing a new corn popping machine which will automatically add the butter and salt. Currently that's a big problem for exhibs who add the seasoning at their own discretion and sometimes make unpalatable mistakes. Rhoden, who recently returned to the U. S. after a European tour with NT presy Charles Skouras, said that the 500 houses in the NT circuit grossed \$13,000,000 on candy and popcorn last year.

## All Par Execs Stay

Continued from page 3

born chain taking over all U. S. Par houses, shoved into high this week when its board convened to elect first-year officers. As expected, Leonard Goldenson was named prez; Walter A. Gross, veepee; Robert O'Brien, secretary-treasurer; J. L. Brown, asst. treasurer; and St. Siegel, comptroller.

UP's board is manned by Goldenson, Gross, O'Brien, John A. Coleman, member of Adler, Coleman & Co., brokerage firm; Walter P. Marshall, pres. of Western Union Telegraph Co.; William T. Kilburn of Flannery, Bolt & Co.; and E. Chester Gersten, head of Public National Bank & Trust Co. All these directors were first designated in the prospectus mailed to stockholders some months ago.

## Technical New Deal

Negotiations to clarify certain contracts of studio execs and others have started rumors of impending changes in the production-distribution setup. However, it is reliably said that the dickering is merely technical in nature rather than implying important personnel shifts. Reportedly, Henry Ginsberg, Par's veepee in charge of production, is also negotiating with the prospects of obtaining a longer ticket than his present one, which expires two years hence.

Announcement of the new picture company's top-chelon lineup is expected momentarily. It will disclose continuation of Adolph Zukor as board chairman, it is said, as well as Barney Balaban as president. Fred Mohrhardt will continue as treasurer and Paul

Ralibourn as veepee. It is believed that Austin C. Keough will be named secretary as well as veepee while Alfred W. Schwalberg is set in the top distribution post.

Whether departmentalization of Paramount will mean the creation of a new studio subunit is still being studied by the company's attorneys. If so, Ginsberg will head up that division. New distrib subunit is being formed as a tax measure with Schwalberg as prez and E. K. (Ted) O'Shea as veepee. It will absorb a number of statewide distrib units operating previously under the parent company.

As a final step toward the imminent divorce, Federal Judge Alfred C. Cox this week okayed a voting trust agreement made between Paramount and the Bank of New York & Fifth Avenue Bank (one institute). Latter is trustee of all UP stock and has the power to vote it on selection of directors.

## JOHN BALABAN ELECTED BALABAN & KATZ PREZ

Chicago, Dec. 20.

John Balaban, formerly secretary-treasurer, was elected proxy of Balaban & Katz yesterday (19), succeeding his brother Harvey Balaban, prez of Paramount Pictures.

Elmer Upton, former asst. sec. and treasurer, moves up to v.p. Veepees Walter Immerman, Leonard Goldenson and Arthur Goldberg continue their posts under new setup.

The  
Lady  
who  
took

the  
Oscar  
for  
Belinda  
takes  
over  
again  
on  
Christmas!

"REAL BELLY-LAUGHS!  
SURE-FIRE HIT TO BRING  
EXTRA SHEKELS INTO EVERY  
BOXOFFICE!" HOLLYWOOD REPORTER

← a holiday  
cheer!  
they're all  
doing it!



**JANE  
WYMAN**  
and  
**DENNIS  
MORGAN**

in the Laughinest  
Lovin' ever  
from Warner Bros!

"The  
**Lady Takes  
A Sailor**"



WITH **EVE ARDEN**

ROBERT DOUGLAS • ALLYN JOSLYN • TOM TULLY  
DIRECTED BY MICHAEL CURTIZ • PRODUCED BY HARRY KURNITZ  
SCREEN PLAY BY EVERETT FREEMAN • FROM A STORY BY JERRY CRISPIN • MUSIC BY MAX STEINER



## Film Reviews

(Continued from page 8)

### Paid in Full

handed with know-how treatment by producer Hal Wallis, who tosses in sound production values for best effect. This title has nothing to do with the yesteryear play of similar title.

Lizabeth Scott and Diana Lynn are the sisters, latter the younger, who is selfish and irresponsible. Elder sister lavishes all her love upon the other, even to point of helping her marry the man, Robert Cummings whom she herself loves. Into this triangle is inserted situation of danger of childbirth for either, due to heritance strain, and how, in end, elder sister wed now to former brother-in-law, bears a child, in knowledge she cannot live, on she can present baby to husband and ex-wife, to take place of child she accidentally killed.

There are numerous unusual aspects to story which will appeal especially to females, but may appear rather fantastic to male audiences. This has been developed in script by Robert Bliss and Charles Schnee, based upon true story by Dr. Frederic M. Loomis in Reader's Digest. William Dieterle in his direction has made best use of dramatic values.

Miss Scott seems in capital performance as selfish sister, and Miss Lynn likewise handles her role with distinction. Cummings gives a shrewd portrayal, and Eve Arden and Frank McHugh supply light moments of picture. Stanley Ridges, Ray Collins and Louis Jean Heydt are excellent in smaller roles. **W.**

### The Surf (SWEDISH)

Hopkins Film release of Films AB Scandinavian production. Stars Ingrid Bergman. Directed by Ingmar Bergman. Screenplay by Ingmar Bergman. Produced by Ingmar Bergman. Running time, 94 mins. Released by Hopkins Film AB. Released by Hopkins Film AB. Released by Hopkins Film AB.

(In Swedish-English Titles)  
The Surf probably was a torrid love story when it was first released in Sweden in 1937. And possibly had enough U.S. episodes to make it saleable in this country. But the present, obviously retitled version merely shows an Ingrid Bergman of 12 years ago, emoting for a Swedish director in a tired, familiar story. Film reportedly has been held up for years by censorship troubles in the U. S., and the censorial lads have done a real job of handling the shears. Even with half-housing the scenes which are more vague flashes in film, this looks like a mild entry for arts houses.

Vehicle has two strikes against it from the start because filled with most of film-producing defects of 12 years ago. And Swedish product technique was not especially strong then. It is photographed largely outdoors and the production staff did not wait always for best lighting.

Story of a young pastor who is left alone with a fisherman's comely daughter, because a raging storm prevents the father from returning, as scheduled, is told in a ponderous manner. Said young pastor, yielding to earthly passions, the titles say, spends the night with the girl and a child is born out of wedlock. This affair is sketched in to the present version. He suffers a brain concussion when he runs madly out into the storm, but several years later returns to wed the girl.

Thesman efforts are very stilted, even Miss Bergman at times being almost reminiscent of a silent-film actress. The Bergman of this picture is a far cry from the actress of today. Support is made up of typical Swedish-screen talent available at that time. Sten Lindgren is okay as the young clergyman though often overly pompous.

### Maya (FRENCH)

Paris, Dec. 8.

Last release of United Artists production. Directed by Raymond Bernard. Written by Raymond Bernard. Screenplay by Raymond Bernard. Produced by Raymond Bernard. Released by United Artists. Released by United Artists. Released by United Artists.

Stars: Jean Gabin, Jean Gabin, Jean Gabin. Released by United Artists. Released by United Artists. Released by United Artists.

Viviane Romance makes the film well exploitable on her obvious physical charms. Besides the assets of Miss Romance, the pic's wide-angle, deep-focus photography, exciting compositions, and

arty treatment may well make it a good surer-seater bet. Story is the familiar Gallic treatment of the sailor in a port of call, and the amorous adventures of all the beauty-starved men. Film gives a twist to the ancient tale, and makes it a study of illusion set in an eerie, wobbly redlight section of the port. There will be attention among the critics on the art value, but the exploitation angle is there.

Miss Romance is a local prostitute who is some lost illusion to every man, a first love for one, an unattainable passion for the next one, and hope for another. Into her life comes Jean, who insists she is his Marie, and will take her away from all this. After she decides to try to escape with Jean, late steps in and drags him off on his ship as she runs alongside on the quay. Then she goes back to become Maya, the lost symbol of all who walk the sordid sections of the port.

Inkblot is properly eerie as the symbolic incarnation of illusion who plays the Greek chorus to the ensuing tragedy. The mood lighting is kind to Miss Romance, and she emerges as the incarnation of the woman who is all things to every man. Photography is crisp and fitting, and the music is just accompaniment to the enactment of futility. With proper exploitation can have a good stateside run. **Moak.**

### Italian Prod.

(Continued from page 3)

Source. "He said he hopes to put the first into production early in the year and the second by spring or summer."

Inability of his Italian partners to provide the lire they had promised for production caused the blowup of the "Duchess" deal. Wanger said. He expressed satisfaction, however, that the arrangement fell through, for he feels it more advantageous to work in Britain and France, where production bankrolls are plentiful and working conditions more efficient.

Wanger was accompanied home from abroad by his wife, Joan Bennett, and his family. They wanted to spend the holidays in the U. S. and Miss Bennett is scheduled to report to Metro Jan. 3 for the start of shooting on "Father of the Bride." Miss Bennett headed for the Coast immediately on arriving in New York early last week, while Wanger stayed east until the weekend.

### B'klyn Par

(Continued from page 3)

the feature would have been a low-key \$500 or thereabouts, considering both the time of the year and week and the fact that "The Great Lover" top-billed pic closed the following day.

Management tagged results as good. "We would have been dead ducks for the evening on a conventional film show," according to Robert M. Weisman, Paramount division chief, who directs both Brooklyn and N. Y. Paramount theatres. The house he said, has not lined up four more weekly games with the Baltimore Colts taking on the home team next Monday.

Buildup on attendance is figured from the free sports space being cordoned for the event. Number of sports scribes, including Frank Graham and Jimmy Cannon, were on hand at the opener. Local Brooklyn sheets played up Dem Bums' basketball activities with copious photos, descriptive material etc.

House racked up solid biz on sweets, which candy butchers hawked during halves. Take came to \$200. Number of Brooklyn fan clubs turned out for the starter and the rooting added color and excitement. Game was played on a regulation-size court against a black backdrop. Apron kept the ball from bouncing into the orchestra so no netting was needed for that purpose.

Normally a double-bill house management kept the show from running overlong by dropping the second feature. No upped admissions were charged.

Gil Hodges, Eddie Miksis, Don Newcombe, Ralph Branca and Gene Hermanik will permanently staff the home team.

### No Room at the Inn

"No Room at the Inn," British-made, opening at the Embassy (42d St.) theatre, N. Y., Saturday (24), was reviewed in VARIETY from London, Nov. 10, 1948. This filmization of the former West End success of the same name "bears obvious traces of its theatrical origin, being restricted in settings and lacking movement," according to reviewer Myro who noted "its fate in America is predetermined by the overwhelming use of Cockney English, which dominates the entire script." Yarn revolves around a group of evacuee and orphaned children, boarded out with a drunken woman, who feeds the kids on scraps, while she soaks in gin. Picture is being released in the U. S. by Stratford Films.

### Agcy. Mergers

(Continued from page 4)

new alignment, include Clark Gable, Loretta Young, Edward G. Robinson, Joel McCrea, Linda Darnell, Peter Lawford, Frank Capra, Henry Fonda, Al Hail, Charles Vidor, William A. Wellman, John Farrow, Stuart Heisler, Joseph L. Mankiewicz, Larry Parks, Adolphe Menjou, Farley Granger, Melvyn Douglas, Madeleine Carroll, Robert Mitchum, Robert Montgomery, Elsa Lanchester, Carey Wilson, Vincente Minnelli, Eve Arden, Virginia Van Upp, James Hilton, Elliott Nugent, Robert Ryan and Walter Brennan.

### UAC's Directorate

The Levee-Stark, Goldstone-Willmer and Vic Orsatti combine brings together three of the most powerful smaller talent agencies. Directorate will comprise M. C. Mike Levee, Nat C. Goldstone, Ray Stark, Vic Orsatti, George Willmer, George Gottfried, and M. C. Levee, Jr. Election of officers will take place Jan. 3.

Plans are under way for the construction of a Beverly Hills building and present offices will be utilized until the building is completed. Orsatti will move into the G-W offices for the time being. For some time, smaller agents have been complaining bitterly at Artists Managers Guild meetings that "The Big Four are ganging up on us." The top agency quartet had been listed as MCA, Famous Artists, Morris and Berg-Allenberg, latter now with Morris. With the new lineup, the Big Four are now figured to be MCA, Morris, Famous and UAC.

For the past few months, MCA had been reported dickering for the takeover of the Berg-Allenberg roster, but rumors had been consistently denied. Reports started cropping up shortly after Phil Berg retired from the agency business. Merger by Morris came as a surprise.

### Tenn. Court

(Continued from page 4)

children, we would not have passed it, but the Auditorium audience was 98% adult and knew what it was getting."

He added that the Board's recent green-lighting of "Home of the Brave" (UA), "Pinky" (Fox) and "Intruder in the Dust" (RKO), "was influenced by an inkling of what the court's attitude probably would be."

Binford then exploded again by stating to VARIETY: "We still would ban 'Lost Boundaries' on the ground that the leading character, a Negro passing as a white, was an impostor and a liar. The people of his New Hampshire home town resented him until the minister in the film smoothed it over."

Louis de Rochemont's "Lost Boundaries" played on two different occasions to SRO but at the Jay Theatre in West Memphis, Ark., 10 miles from downtown Memphis.

### No Ill Feeling in N. H.

VARIETY reported Sept. 14 in a story from Keene, N. H., that "Lost Boundaries" film referred to by Binford, had caused no prejudice or antagonism among Keene citizens against Dr. Albert C. Johnston, Sr., and his family. It was Dr. Johnston's story of passing for white for many years that inspired Louis de Rochemont to make "Boundaries."

In an interview by VARIETY with Miss Johnston she said she was glad that she and her husband had permitted production of the film.

### 84 Theatres

(Continued from page 5)

tendants against whom it wanted action taken Griffith Amus. Co., Griffith Consolidated Theatres, R. E. Griffith Theatres, Westex Theatres, and Theatre Enterprises, so far as its theatres in Oklahoma, New Mexico and Texas are concerned. Named as individual defendants are H. J. Griffith and L. C. Griffith.

Government's proposed judgment includes the following injunctions:

1. From combining or conspiring with any other corporate defendant, or with any other exhibitor, in licensing any picture for exhibition, from licensing through anyone known to be acting for the other defendants, or from booking for any other theatre than those in which corporate defendants have financial interest.

2. From entering franchise agreements, formula deals or master agreements. From licensing except for one theatre at a time, or knowingly obtaining discriminatory terms or conditions.

3. From licensing pictures in competitive situations for a five-year period except where the film is offered to the competition on a bid basis.

4. From owning directly or indirectly stock in any other corporate defendant, or having overlapping officers or directors, or attempting to control or influence the business of the other corporate defendants.

5. From owning directly or indirectly—in the case of the individual defendants—stock in more than one corporate defendant, or being an officer or director of more than one, or participating in the affairs of more than one.

Griffith Consolidated which operates 135 theatres, would be required to sell 27 allegedly acquired via "abuse of the circuit buying power" and another nine to open up closed situations. Theatre Enterprises Inc., would be required to sell 12 acquired "as a result of abuse of the circuit buying power" and another 36 to open up closed situations.

Divestitures would have to be accomplished within three years, and the defendants could acquire no new theatres without court permission.

### Warner Chain

(Continued from page 5)

One report names both Si Fabian, circuit operator and Serge Semenenko, ex-vicepres of The First National Bank of Boston as active in negotiations. Since the purchase price would exceed \$50,000,000 reports are to the effect that a number of banks are tied into the operation.

### Gov't Sixed Family Deal

Warners are said to be putting the chain on the block after a Government veto of an original proposal which would have permitted the brothers to split up with Harry and Jack sticking to the production-distribution unit and Albert going with exhibition. By reaching a deal with the Government most of the chain can be held together for an advantageous deal.

Any consent decree would require the approval of the stockholders. If a sale of the circuit was put through, the shareholders would undoubtedly collect a fat capital gains dividend. Hence it is expected that their approval would be forthcoming. Moreover, stockholders would thereupon be given equivalent shares in a purely production-distribution company.

It is believed that one reason for the sharp climb in quotes on Warner stock stems from the possibility of an outright sale of the chain. Negotiations with the Government for a settlement would be enough to send up the price somewhat but a capital gains dividend is bound to give the stock a fast ride.

Besides the negotiations by a giant syndicate to buy the 441 theatres intact a number of smaller syndicates have been dickering with Warners for smaller circuits. These interests are bidding for regional chains which they want chopped off the national circuit. It is not likely that the Warners will go for the smaller transactions unless the sale of the entire circuit proves unfeasible.

## SKOURAS SAYS 20TH'S TAKE WILL EXCEED '48

Twentieth-Fox prez Syros P. Skouras, in a quarterly report to stockholders issued yesterday (Tues.), predicted both domestic and foreign rentals will exceed the company's 1948 take. While laying particular stress on the cut in foreign grosses resulting from devaluation abroad, he also anticipates "satisfactory" foreign rentals for 1950.

Predicting that earnings for the current quarter, which ends Dec. 31, will exceed the final quarter last year, the 20th prez anticipated domestic rentals for 1949 at \$62,000,000, as compared to \$54,204,000 in 1948. Rentals from abroad this year were estimated at \$31,500,000, as compared to \$30,044,000 in 1948. Skouras forecast good results from the reopening of film markets in Germany, the Dutch East Indies and Japan, adding that 20th had reestablished its own sales organizations in the first two countries but that Japan was still under military control.

Dollar remittances from abroad during the first 48 weeks ending Nov. 26 were \$11,200,000. Skouras said Company during that period spent \$4,500,000 in foreign production and \$1,800,000 for purchase of stories and theatre acquisitions, for a total of \$17,700,000 in unfrozen currency. During the comparable period in 1948, the amount of money de-iced totaled \$18,000,000.

### Distrib's Take

(Continued from page 3)

tion company took it on its sales chin.

Eagle Lion, another case in point, was hamstrung by a dire shortage of product suffered because of the shuttering of its studio and other factors. Since the company was forced to scrape the barrel for most of the year its sales revenues went into rapid decline.

20th-Fox's \$5,000,000 More  
Dramatizing distrib's recuperation was a report made by Syros Skouras, 20th-Fox's prez, to company personnel last week. Skouras told his aides that 20th would gross \$5,000,000 more this year from the sales stag than in 1948. Company took in \$5,000,000 \$6,000,000 more in '49 than at any time in its past history to bring 20th's total domestic revenues to approximately \$62,000,000.

With its current strong lineup of product, Metro has crossed the \$1,000,000 weekly figure. It just about equals 1948 on gross revenues, but is considerably ahead on profits. Along with the other companies, Metro's net has gotten a ride from the economy measures first put into effect several years ago. Paramount's last half-year is also looking up sharply. Company is now grossing a little short of \$1,000,000 weekly and has been doing so since the beginning of cooler weather. From a net of \$565,768 for the first six months, its take hopped to \$2,370,000 after computing the third quarter.

Having just filed its final quarter gross with the SEC, Universal's overall business amounts to \$56,744,000 for the fiscal year ended Oct. 30. Total is slightly off from \$57,859,307 copped in 1948, but the big difference is in the amortization costs. Instead of a series of pits each running over the \$1,000,000 negative nut, U has been able to release product at considerably slashed cost.

Republic's latest SEC report also shows the upgrade turn. For the 13 weeks ended Oct. 29, Rep took in \$6,824,203, which compares with \$7,442,759 for 14 weeks ended the same date in '48. For the fiscal year which finished Oct. 30, Rep's gross business amounted to approximately \$1,000,000 more than the \$27,072,636 racked up during the previous year. Against a loss of \$564,499 for the preceding year, its net for the first six months of '49 totalled \$504,456 in the black ink side of the ledger.

During the past week, Columbia officially reported a net take of \$337,000 for the 13 weeks which closed Sept. 24. It compares with a loss of \$23,000 for the equivalent period of '48. United Artists, Monogram and Film Classics are also coming up with better returns during the year. UA has substantially upped its domestic business with a better array of product than the company has had in a number

# New Film Faces

Continued from page 1

known in important parts. Success of number of pictures attests to this, such films including "Champion," "Home of the Brave," "Not Wanted."

List of players who achieved prominence in their respective screen bows is impressive. Corinne Calvet scored brightly in Hal Wallis' "Hope of Sand," and David Brian, appearing opposite Joan Crawford in Warners' "Flamingo Road" launched a career which since has skyrocketed. Joan Evans, 15-year-old daughter of writers Katherine Albert and Dale Eunson, snagged title role in Samuel Goldwyn's "Roseanna McCoy" for her initial appearance, and is now finishing up in "Edge of Doom."

Paul Douglas, from Broadway cast of "Born Yesterday," laid 'em low with his rugged individualism in 20th-Fox's "A Letter to Three Wives," overnight becoming a star. Mario Lanza, discovered while singing in Philadelphia, likewise attained this estate after his first film, "That Midnight Kiss," and is off to the races, Metro planning to get behind him in a big way.

Howard Keel, from Broadway, headed cast with Betty Hutton in Metro's "Annie Get Your Gun." Valentina Cortese, Italian actress, shared honors with Richard Conte in 20th-Fox's "Thieves Highway" for her first American release, following this with sole femme role in Metro's "Malaya."

## New Western Faces

Several new western actors came up, too, they had never been on screen before. Whip Wilson, at Monogram, is doing a series, after a number of years on the rodeo circuit. Rex Allen likewise will do series for Republic, starting off in "Arizona Cowboy." He's from radio, Vaughn Monroe, band-leader, came up for film bow in "Sagin' Guns," indie to be released through Republic.

Mel Ferrer is another star, after a Hollywood initiation as director on Howard Hughes' "Vendetta." He made good in Louis de Rochemont's "Lost Boundaries," and

started in RKO's "Bed of Roses" with Joan Fontaine.

Other newcomers who reached spotlighting through their introductory appearance include John Derek, in Santana's "Knock On Any Door," Audie Murphy, "Bad Boy," Allied Artists, Dean Martin and Jerry Lewis, nitery entertainers, in Hal Wallis' "My Friend Irma."

John Barrymore, Jr., as befits his case, drew feature billing in the Le-May-Templeton production, "The Sundowners," and is away on a career which looks bright. Micheline Prelle (Presle), French actress, got her break opposite John Garfield in 20th-Fox's "The Big Fall," and Cecile Aubrey, French actress, hers opposite Tyrone Power in same company's "The Black Rose." Sally Forrest did top spot in Emerald's "Not Wanted."

Wealth of talent was contributed by large number of new players in smaller roles, but bespeaking brightly for the future. Many of these vied with stars of pictures in which they appeared, in largesse of interest.

## Stage Stars Make Good

Standing out in the fore here were such players as Mercedes McCambridge, in Columbia's "All the King's Men," Judy Holliday in Metro's "Adam's Rib." Duo hail from stage, "Rib" also introduced David Wayne, ex-GI, who scored tremendously, and Jean Hagen.

Lola Albright got talked of after "Champion," then appeared opposite Jack Carson in Columbia's "The Good Humor Man." She now is now under contract at Col. Gary Merrill did a bangup job in one of top roles in 20th-Fox's "12 o'Clock High." He's another out of Broadway's "Born Yesterday," as was Judy Holliday.

William Tallman, from Broadway stage, launched his screen career in Paramount's "Red Hot and Blue" following this with one of top heavies in RKO's "I Married a Communist." Jack O'Mahoney came up from years as a stunt man to take over featured role in Columbia's "The Doolins of Oklahoma," and did well enough for studio to plan a western series for him. Steve Allen swung over from disk jockeying to screen-bow brightly in Eagle Lion's Mack Sennett novelty, "Down Memory Lane."

Marion Brando is another newcomer who will be launched as a star. Stanley Kramer brought him out from New York for top role in "The Men" after his smash success in the N. Y. "Streetcar Named Desire." Dale Robertson, unknown, was cast by Nat Holt for important spot in "Fighting Man of the Plains," and same producer set Karin Booth for femme lead in "Cariboo Trail." Peggy Dow, at Universal, a Northwestern coed with no professional dramatic experience, offered such promise in her first screen test that studio featured her in her first film, "Frame-Up."

U concentrated heavily on new talent during 1949. Jeff Chandler, from radio, was another whose presence spelled stardom to studio, after execs saw what he could do in top part in "Sword in the Desert." Actor went straightway into star roles in "Abandoned" and "Deserted." Philip Friend started off as star in "Buccaneer's Girl."

Anne Pearce, daughter of Walt Disney director, was inked to contract after scouts caught her in Broadway's "The Vigil," and she's been in "Bagdad," "The Story of Milly X," "Woman in Hiding," Donna Martell, from L. A. City College, got a chance in "Illegal Entry" first week she was on lot, and after a couple of other films snagged lead with Tex Williams in three of his three-reel westerns. Anthony Curtis, from Dramatic Workshop in New York, broke in with part in "City Across the River" following this with "Johnny Stool Pigeon," "Francis," and "Sierra." Three other fresh faces at U who will be enabled opportunity to forge ahead are James Best, screen-bowing in "Comanche Territory," Peggy Castle, "Mr. Belvedere Goes to College," now contracted to U, Ror Hudson, "Frame-Up" and "Double Crossbones."

## Trevere a Rich Field

Frank Fontaine, who made his first film appearance in Metro's "Nancy Goes to Rio," is from vaude and TV. Nancy Davis is another from video, as is Eddie LeRoy, both also under pact to Metro

Former did "Death in the Doll's House" for her first screen work, LeRoy "You're Only Young Twice."

Metro is another studio which went in heavily for new people during 1949. There's Denise Darcel, only femme in cast of "Battle-ground," who swung them to Sol Lesser's "Tarzan and the Slave Girl." Whole raft of promising talent made their first imprint upon public in "Battleground." Included here are James Whitmore, Bruce Cowling, Guy Anderson, Tommy Breen. Breen is now in India starting in Ken McDowd's "The River." Tom Ewell also came to front, in "Adam's Rib"; James Mitchell, from Broadway cast of "Brigadoon," in "Border Incident," "Stars in My Crown," Allan Dinehart III, son of late actor, "You're Only Young Twice," Kenneth Garcia, Los Angeles Little Theatre graduate, "The Yellow Cab Man."

Other new talent for the Culver City lot include Marcia Van Dyke, niece of late W. S. Van Dyke, who impressed in "In the Good Old Summertime," Teresa Celli, femme lead in "Blackhand," Peter Thompson, "Side Street," "You're Only Young Twice," Paula Raymond, "Adam's Rib" and femme lead in "Devil's Doorway."

## Imports

Christian Kent, Swedish actor under contract to David O. Selznick, went to Metro on loanout for his first American film, "Madame Bovary." Fourteen-year-old Brian Roper was brought from England for "The Secret Garden." Studio also inked Fernando Lamas, Argentine actor-baritone, shortly to make his screen bow. Marge and Gower Champion, top dance team, will go into "Show Boat."

Twentieth-Fox's lineup of fresh talent, in addition to names already mentioned above, include William Neff, from Broadway stage, bowing in "I Was a Male War Bride," Marion Marshall and Randy Stuart, in same picture as well as several others. Shari Robinson, 10-year-old moppet, who screened first in "You're My Everything," Basil Ruysdael, former Lucky Strike announcer for 10 years, figured importantly in "Pinky" and "Come to the Stable," Robert Patten was in "12 o'Clock High," "Father Was a Fullback," Kathleen Hughes, "Mr. Belvedere Goes to College," Paul Valentine, ex-New York ballet dancer, started out in "House of Strangers."

Jack Kirkwood, radio star with Bob Hope, joined comic in Paramount's "Fancy Pants" and Lea Penman, from Broadway's "Annie Get Your Gun," appears in same flicker. Songwriter Frank Loesser faced camera for first time in Paramount's "Red Hot and Blue."

Paramount likewise has John Bromfield, Laura Elliott, Paul Lees, latter bowing in "Chicago Deadline," Jack Webb and Stacy Harris, from radio, went into "United States Mail," and Eileen Crowe was imported from Abbey Players in London for "Top o' the Morning."

## Smaller Fry Stand Out

Eddy Arnold, radio warbler, was inked by Columbia for series of musicals, including "Hordown" and "Feudin' Rhythm." Lois Hall appeared with Charles Starrett in "Frontier Outpost." Gail Davis playing opposite both Starrett and Gene Autry. Mary Jane Saunders, moppet with Bob Hope in Paramount's "Sorrowful Jones," followed this with Columbia's "A Mother for May." At Warners, Claudia Barrett applied makeup first for "Young Man With a Horn." Roster of new faces appears to be endless. Lynne Carter, from Broadway, was in Eagle Lion's "Port of New York," Barbara Trpton, EL, "Trapped," Beau Bridges, 6-year-old son of Lloyd Bridges, "Zamba." Joel Marston appeared in Monogram's "There's a Girl in My Heart," Arthur Blake, in EL's "Port of New York."

Republic's lineup embraces Rust

## Harry Ruby

waxes whimsical in a piece titled  
If You Must Quote Yourself,  
Be Sure to Blame  
It on Somebody Else

an amusing byline feature in the  
upcoming

44th Anniversary Number

of

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Due Soon

Tambllyn, from Little Theatres, "The Kid from Cleveland," Gorgeous George, the rascler, "Alias the Champ," Hanne Axman and Betty Lou Gerson, latter from radio, "The Red Menace," Barbara Fuller, likewise from radio, "Savage Horde." Robert Rockwell, of legit stage, played first opposite Estelita Rodriguez in "Belle of Old Mexico."

Others are Harold Lloyd, Jr., who bowed in Goldwyn's "With All My Heart," Keefe Brasselle, band singer, appearing first in Emerald's "Not Wanted," then in Filmmakers' "Never Fear" and now under contract to Metro, Kathy Heath (Ida Lupino), "Not Wanted: High O'Brien and Eve Miller were others who got their first chance in this film."

## Tax Repeal

Continued from page 3

erally regarded by economists as the year of decision for war taxes. If they are not repealed during the next session of Congress, he said, they may become a permanent part of the country's peacetime economy. He was optimistic, though, over the possibility of having the admission bite repealed if the industry can launch its campaign immediately. He called for a united, tight organization that would carry the campaign's message to every city and town in the country.

In view of COMPO's public relations function, Myers emphasized that a united industry effort to bring about tax repeal would represent pub relations at the highest plane, since it will directly affect not only members of the industry but theatregoers everywhere in the U. S. He revealed a three-point program to be launched initially by the committee:

1. Through the committee in Washington, a vigorous effort will be made to carry the fight to Congress directly.
2. Through exhibitor-distributor committees, the screens and personnel of theatres, exchanges and studios will be mobilized for the fight.
3. Through the campaign activities committee, the message will be carried to the public and notice will be served on all local authorities that any proposed local taxes will be opposed with equal determination.

Myers said he would announce the personnel setup of the various committees from time to time. Members of the COMPO committee attending the meet yesterday were Oscar A. Doob, Jack Bryson, Jay Emanuel, J. Julian Brylawski, Morton Sunshine and Myers.

## 20th Not Cool

Continued from page 4

ras said his brother's actual comment was that "present home television is not suited to theatre use." Royall declared the statements attributed to Charles were "entirely incorrect."

With the brothers apparently re-united on the theatre video project, eventual outcome of the plan if 20th is forced into theatre divestment is still a matter of speculation. That would split the company's production distribution and theatre bookings into two separate outfits and one or the other would be forced to go it alone on theatre TV. Government has already turned down a suggested consent decree that would have Spyron remain as head of the film company and Charles head up the theatres.

Under 20th's plans, 22 of the Fox West Coast theatres would be inked into a theatre TV chain as soon as the FCC allocates the necessary micro-wave channels. Houses would have a large-screen video program as a second feature in company with a top A film, and probably would play on a two-day basis. It was figured that the gross accruing from such a setup would top \$300,000 a week, permitting 20th to afford the top talent available for the video shows.

## Madison Wins Release

Hollywood, Dec. 20

Geo Madison has won his release from his Vanguard contract after being under suspension for 10 weeks.

Settlement lets him out of deal inked last August.

# U's Bill Scully In 'New Faces' Pitch

In an appeal to exhibs, William A. Scully, Universal's distribution veepee, is asking the theatre men to give top priority to the buildup of new faces. Noting that new personalities are of "tremendous importance" in keeping the industry in the entertainment forefront, Scully wants exhibs to concentrate in their own communities on doing "whatever they can to focus attention on new faces."

"Since its inception our industry has been built in large part on personalities," U's sales chief said. "While the quality of motion pictures is paramount, we cannot overlook the fact that star personalities have a tremendous influence on boxoffice returns. If this influence is to be continued, it is essential for the industry to concentrate on the development of new personalities. We cannot depend on the already established stars to carry the load indefinitely."

While producers are intensively searching for new stars, Scully added, "They alone cannot do the job." Active help from exhibs on local levels is needed. Bringing in his own company, Scully said that U is now beating the drums for Shelley Winters, Stephen McNally, Philip Friend, Maria Toren and Jeff Chandler.

U's topper is convinced the public will accept these players as stars if exhibs will join in the promotional efforts.

## MALVIN WALD JOINS LUPINO-YOUNG CO.

Hollywood, Dec. 20

Jerry Wald's brother Malvin joined the Filmmakers, indie company organized by Ida Lupino and Collier Young, as associate producer.

Company will make three pictures for RKO release, starting in January with "Nice Girl." Second will be "Mother of Champions," based on a novel by John Tunis.

## DORAN'S N. Y. 1-DAYER

Paramount story exec D. A. Doran flew into New York from the Coast Sunday (18) and back the following day. Quickie visit was to see his 91-year-old father, who is ill.

Doran expects to be back east about Jan. 15 for his regular annual visit, during which time he'll confab with homeoffice execs and talk to authors and agents.

## TONY MARTIN



"My favorite is Schenley", says this famous singing star. "It makes any drink taste richer." For mellow taste and rare quality millions specify Schenley, as Tony Martin does. Rare blended whiskey. 86 proof. 65% grain neutral spirits. Schenley Distributors, Inc., N. Y. C.

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ROXY

ROXY

ROXY

ROXY

## Clips from Film Row

### NEW YORK

After a reshuffling of its schedule, Metro has fixed on 12 films for release during the first four months of 1950. Additionally, company plans special engagements for "Battleground" and release of "Blossoms in the Dust" during the same period.

"Malaya," "Ambush" and "East Side, West Side" make the rounds starting January. February's releases will be "Intruder in the Dust," "Side Street" and "Key to the City" followed by "Nancy Goes to Rio," "Black Hand" and "Conspirator" in March. "The Yellow Cab Man," "Shadow on the Wall" and "The Outriders" are grooved for April.

Joe Clair moved Monday (19) from United Artists to Eagle Lion, where he becomes promotion manager, handling national tieups. He did tieups and other publicity chores at UA.

Irving Lesser and Seymour Poe, partners in Producers Representatives, Inc., returned to New York over the weekend from a two-week visit to the Coast. They confabbed with various clients there, among them producer Sol Lesser, who previewed his forthcoming "Tarzan and the Slave Girl" for them. On their return to New York they huddled with Walter Wanger, likewise a client, who had returned earlier in the week from Europe.

Columbia booking "All the King's Men" into 37 key runs within next two months. Film currently playing N.Y., L.A. and D.C. in pre-release test engagements.

### LOS ANGELES

Annual year-end meeting of Fox-West Coast's northern California division being held in San Francisco tomorrow (Wed.) at the St. Francis hotel. Attending meeting are Charles P. Skouras, George Houser, Harry Cox, John Bertero, John Lavery, Jim Dillon, W. H. Collier, Cullen Epy and Dick Dickson. Southern division meeting will be held in Los Angeles at the Ambassador hotel the following day.

### DALLAS

James O. Cherry, city manager for Interstate, announced that James Reynolds will be manager of Wilshire, nabbe house, formerly was treasurer of Melba and Tower. William Gehring, treasurer at Teleneus, will take over post vacated by Reynolds. Charles McGlothin, manager of Columbia, becomes treasurer at Teleneus while Truman Jones, manager of the Fair is new Columbia skipper.

"More Than Half a Chance" inspirational picture in color depicting work of B'nai B'rith at their Children's Home, feature of November meeting of San Antonio lodge.

Special film show with admission charge a broken toy was used in San Antonio's Majestic. Toys will be turned over to police department for less fortunate kids. Show was cosponsored by Majestic Junior Chamber of Commerce and a department store.

Four downtown and five nabbe houses have installed television sets in their foyers and lounges to present special programs to patrons. Houses include the Majestic, Melba, Teleneus, Inwood, Lakewood, Wilshire, Circle and Esquire.

### CHICAGO

Northeast Teleneus, which went sure-seater after one month of newspaper operation, switched name to Carnegie.

Exchange men contributed over \$30,000 to Lou Levy Arthritis Hospital, Hot Springs, Ark., in testimonial dinner to Lou Harrison last week.

Mike Ford retired from Metro after seven years as salesman to manage theatre circuit in Sterling, Ill.

RKO is selling away from its houses, Palace and Grand, for first time with booking of "Mourning Becomes Electra" in B&K Roosevelt.

Rufus Ahearn, Northtown manager in Augustana Hospital for appendix operation.

Saul Meltzer closed the Rivoli last week after failure to adjust rental terms. He will operate the Remko house, which moves into subsequent first-run with "Adam's Rib."

Carl Kruger, who completed shooting "Golden Gloves" for Eagle Lion here, announced he would do three more pics here in 1950.

United Theatre Owners of Illinois has fixed Feb. 9-10 as the date of its next convention. Conclave

will be held at the Abraham Lincoln hotel Springfield. Bob O'Donnell, of Texas Interstate Circuit, will be chief speaker, while Gael Sullivan and Herman Levy of the Theatre Owners of America will also address the meet. On the agenda are exhibitor-distributor relations, the Federal 30% excise tax as well as local admission imports.

### BOSTON

Walter Macintosh, for 20 years traveling auditor for Paramount, now office manager of exchange here, replacing late James Harris. Burt Jacobs transferred to New Haven office of Warners as head booker, replacing Maxwell Hoffman, resigned.

Samuel Pinanski, head of local ATC chain, recently organized the American Theatres Supply Corp. Formed to supply New England exhibitors and industrial organizations with complete vending equipment, and candy and popcorn. Other officers include Benjamin S. Conviser and Nathan Buchman.

Ralph Snider, circuit operator, will resume active management of Hotel Bradford, Jan. 3, 1950. Hotel had been leased by N. Y. interests for last three years.

Sam Pinanski, head of local ATC chain, appointed to board of directors of the John Hancock Mutual Life Insurance Co.

Charles Kurtzman, Loew's Northeastern manager, named campaign chairman for 1950 March of Dimes drive.

Irving Dunn of Nashua, N. H., leased the Granite Square in Manchester, N. H. from George Riel. George Kraska made manager of Beacon Hill.

Frank Howard, for six years manager of RKO Keith Memorial here, resigned, with post remaining unfilled for present. Ben Domingo, RKO Theatres northeast division manager, will supervise house, with William McCort and Robert Smith remaining as assistants.

Annual meeting of Variety Club of New England voted following directors for one year: Louis M. Gordon, Samuel Pinanski, Ralph Snider, Louis W. Richmond, Walter Brown, Max Levenson, Arthur Lockwood, Martin Mullin, Ben Rosenwald, Abe Yarchin and William Koster.

### MINNEAPOLIS

Big demand hereabouts for RKO short, "Football Headliners of 1949," this being gridiron sports booted.

Ev. Selbel, Minnesota Amus Co. publicity chief, bedded by flu.

Berry Greenberg from West coast, added to local Paramount sales staff, succeeding Joe Murphy, who resigned to join Republic in same capacity.

Louis Orlove, Metro exploiter, in town for first time since return from company's European jaunt.

Territory's independent exhibitors doing more newspaper advertising and exploitation in response to urging of Bonnie Berger, North Central Allied presy.

W. R. Frank, indie circuit owner and film producer, escaped injury in auto accident that wrecked his car, but his mother riding with him, sustained broken arm.

### SAN FRANCISCO

Bob Broadbent, assistant to Al Dunn at Orpheum, new manager at Esquire, with former Esquire manager, Jack Lowry, going to Pittsburgh, Cal., for Blumenfeld interests.

Helen Wabbe, publicity director of Golden Gate, RKO house, appointed also to post of theatre's assistant manager. She fills vacancy caused by death of Howard Creighton, recently killed in auto accident.

### ALBANY

Catskill theatre, which Samuel E. Rosenblatt of Albany opened last summer in Catskill, leased by W. W. Farley, owner of competing Community, for 10 years. Deal is effective Jan. 1. Brandt Theatres, of N. Y., will buy and book for both. Farley spent \$35,000 in refurbishing the Community resuming operation of the first-run house last winter after 10-year lease held by Fabian Theatres expired.

Sylvan Left, one-time Universal salesman here, added Family in Utica to his theatre holdings. In last three years Left took over the Highland and Rialto, Utica, and Avon in Syracuse. Purchased the Family from Joe Miller, long manager here for Columbia. Left also

is Realart salesman in Albany and Buffalo zones.

Schine Enterprises sold the Electric Building and Palace Theatre properties in Watertown, to a new corporation being formed in Chicago, Ill. Sale was made possible through decree granted in Buffalo last June. The Palace, which was operated by Schine circuit, will be taken over under lease by Richard Morgan, of New York City.

### Meyers Out

Continued from page 1

manager in Buffalo. Joseph Gino, who formerly headed the exchange, will be given a new assignment by Scully.

With the shift in personnel, U's other district chiefs take on added territories. Barney Rose, who heads up the Portland, San Francisco and Seattle triangle, will also supervise Los Angeles, Denver and Salt Lake City. Manny Gottlieb, Chicago district manager, will also handle Milwaukee, Minneapolis, Omaha and Des Moines. Joseph Garrison is now supervising St. Louis, Kansas City, Oklahoma City, Dallas and New Orleans.

Peter Rosian will handle Atlanta, Charlotte, Cincinnati, Memphis and Indianapolis. Pete Dona takes over Pittsburgh, Cleveland, Albany, Buffalo and Detroit, while John Scully supervises Boston, New Haven, Philadelphia and Washington. David A. Levy continues as New York district chief.

In making the shifts, Scully stresses the fact that promotions come from the field in accordance with the company's traditional policies.

### Boxoffice Survey

Continued from page 3

cisco preem and launching in four San Diego houses. Teeing off in rain, "Two Jims" is pacing Frisco by wide margin to land biggest week this year at huge Fox theatre. It is doing wartime biz in San Diego. Film comes into Mayfair, N. Y., Dec. 31.

"On the Town" (M-G) continues great at N. Y. Music Hall, with second week topping initial one. "Lady Takes Sailer" (WB) is not doing well on first two playdates. "Hasty Heart" (WB) is average in L. A. Both found pre-Yuletide downbeat too much of a handicap. "Prince of Foxes" (20th), which opens this week at N. Y. Roxy, is nice on second L. A. frame.

"Live By Night" (RKO) is okay in Washington. "Free For All" (U) shapes up well in Portland Ore. "Red Hot, Blue" (Par) is very dull in L. A.

"Pirates of Capri" (EL), which opens in N. Y. this week, is fairly good in Chicago. "Late for Tears" (UA) looks slow in Cincy. "Story of Molly X" (U) is mild in Louisville. "Without Honor" (UA) looks okay in Pitt.

"Bride for Sale" (RKO) is doing oke in St. Louis. "Fighting Man" (20th) is best of new entries in Louisville but only mild.

"Holiday Inn"—"Lady Eve," Par oldies, will pace releases with fine or okay biz in several spots.

(Complete Boxoffice Reports on Pages 10-11)

### 'Pinky's' Record \$37,500

Atlanta, Dec. 20

"Pinky" closed three-week date here at the Roxy last Wednesday (7) with record \$37,555. Controversial film's gross is all more remarkable since, balcony was assigned for Negroes at 25c per, regular price to them. Thus about half the house got only a quarter apiece while patrons were paying customary 65c.

### Budd Schulberg

moves on his titles and Hollywood-buffy in his place.

### That Which We Call

#### A Rose

...

one of the many byline features in the upcoming

44th Anniversary Number of

VARIETY

Due Soon

## Picture Grosses

### TORONTO

(Continued from page 10)

Last week, "Red Light" (UA) and "Jigsaw" (UA), \$13,500.

Eglinton, University (FP) (1,000; 1,356; 40-70)—"Holiday Inn" (Par) and "Lady Eve" (Par) (reissues). Good \$9,000. Last week, "Girl in Million" (EL) and "Strange Bargain" (RKO), \$7,500.

Imperial (FP) (3,373; 40-70)—"White Heat" (WB) (2d wk). Good \$11,000 after last week's big \$15,000.

Loew's (Loew) (2,096; 40-70)—"Adam's Rib" (M-G). Good \$10,000. Last week, "Forsyte Woman" (M-G) (3d wk), nice \$7,000.

Odeon (Rank) (2,390; 30-51-20)—"Hidden Room" (EL). Okay \$10,000. Last week, "Beyond Forest" (WB) (2d wk), \$9,000.

### 'BAGDAD' STANDOUT IN K.C., TORRID \$20,000

Kansas City, Dec. 20.

Christmas shopping is the main attraction this week, and biz naturally is light all around. Midland has "Too Late for Tears" and "Outpost in Morocco" dualed but going no place. Fox Midwest first gone trio with "Bagdad" is not so hot opening week but may build. Comparatively best showing likely will be made by "Reckless Moment" at Missouri. Weather continues mild.

#### Estimates for This Week

Kimo (Dickinson) (550; 50-75)—"Mourning Becomes Electra" (RKO) (3d wk). Stays only 4 days but good at \$1,000. Last week, \$1,500.

Midland (Loew's) (3,500; 45-85)—"Late for Tears" (UA) and "Outpost in Morocco" (UA) with p. a. of Michael (Joey) Boudon on stage Sunday and Monday. Dull \$11,000. Last week, "Adam's Rib" (M-G) and "Prison Warden" (Col) (2d wk), good \$10,000.

Missouri (RKO) (2,650; 45-85)—"Reckless Moment" (Col) and "Kansas" (Col). Slow \$8,000. Last week, "Stampede" (Mono) and fourth Palace vaude bill onstage, great \$16,000 at 75c top.

Paramount (Par) (1,900; 45-85)—"Beyond Forest" (WB) (2d wk). Thin \$8,000. Last week, \$10,000 fair enough in shopping season. "Great Lover" (Par) moves in Wednesday for holidays.

Roxy (Durwood) (900; 45-65)—"Trapped" (EL) and "Assigned to Danger" (EL). Dim \$2,500. Last week, "Great Guy" (Indie) and "Battling Hooper" (Indie) (reissues) same.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-85)—"Bagdad" (U) and "Undertow" (U). With kiddie show Saturday morning and sneak preview Saturday may hit sock \$20,000. Last week, "Thieves' Highway" (20th) and "Forbidden Street" (20th), \$12,000.

### DENVER

(Continued from page 10)

(2d wk) and "Lady Eve" (Par) (reissue). Good \$10,000. Last week, "Inn" solo, fine \$12,500.

Denver (Fox) (2,325; 35-74)—"Seabiscuit" (WB) and "Post Office Investigator" (Rep). day-date with Webber. Light \$11,000. Last week, "Leave Them Laughing" (WB) and "Wolf Hunters" (Mono), \$12,000.

Esquire (Fox) (742; 35-74)—"Christopher Columbus" (U) and "Joe Palooka Counterpunch" (Mono). day-date with Paramount. Slim \$2,000 or less. Last week, "Leave Them Laughing" (WB) and "Wolf Hunters" (Mono), fair \$2,000.

Orpheum (RKO) (2,600; 35-74)—"Dangerous Profession" (RKO) and "One Woman's Story" (U). Mild \$10,000 in 6 days. Last week, "Challenge of Lassie" (M-G) and "Law Barbary Coast" (Col), \$10,000.

Paramount (Fox) (2,200; 35-74)—"Christopher Columbus" (U) and "Joe Palooka Counterpunch" (Mono). also Esquire. Very dull \$6,000. Last week, "Pinky" (20th) and "Alias Champ" (Rep) (2d wk), fair \$8,000.

Vogue - Wolfberg (600; 60-74)—"Lysistrata" (Indie). Neat \$2,500. Last week, "Pamput Pimlico" (FI) and "Search" (M-G), fine \$3,500.

Webber (Fox) (750; 35-74)—"Seabiscuit" (WB) and "Post Office Investigator" (Rep). also Denver. Dim \$2,000 or less. Last week, "Leave Them Laughing" (WB) and "Wolf Hunters" (Mono), \$1,800.

### 'Incident'-Vaude Leader In D. C., Oke at \$16,000; 'Night' 8G, 'Men' 7G 4th

Washington, Dec. 20.

Town is deluged with reissues, holdovers and b.o. blues for pre-holiday week. Schedules have been revamped to provide for Christmas Eve and Christmas day openings while exhibs mark time. "They Live By Night" at RKO Keith's, hyped by a highly-touted sneak preview, looks comparatively good. "Border Incident" at Loew's Capitol, plus Gene Klavan, new disc jockey click here, on-stage, shapes okay.

#### Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Border Incident" (M-G) plus vaude. Okay \$16,000. Last week, "Big Wheel" (UA) plus vaude, nice \$18,000.

Keith's (RKO) (1,939; 44-80)—"Live By Night" (RKO). Satisfactory \$8,000. Last week, "Free for All" (U), same.

Palace (Loew's) (2,376; 44-74)—"Beautiful Doll" (20th) (2d wk). Slim \$9,000 after disappointing \$14,000 last week.

Playhouse (Lopert) (432; 50-85)—"All King's Men" (Col) (4th wk). Very steady \$7,000 after hot \$9,000 last week.

National (Heiman) (1,800; 44-74)—"David Harum" (20th) (reissue). Slight \$4,000. Last week, "Trapped" (EL), ditto.

Metropolitan (Warner) (1,163; 44-74)—"Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues). Nice \$7,000. Last week, "Savage Splendor" (RKO) and "Roughshod" (RKO), average \$7,500 in 9 days.

Warner (WB) (2,164; 44-74)—"Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues). Very sad \$7,000. Last week, "Baby Makes Three" (Col), lowest first-run in years at this house, \$8,000 in 9 days.

Trans-Lux (T-L) (654; 44-80)—"Holiday Inn" (Par) (reissue) (4th wk). Okay \$4,000 after \$4,500 last week.

### 'Abandoned' Best Bet In Prov., 10G; 'Tension' 13G

Providence, Dec. 20.

The annual pre-holiday week stayaway is on in full swing, with most stands just marking time. RKO Albee with "Abandoned" and Loew's State with "Tension" shape best but neither amount to a great deal.

#### Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Abandoned" (U) and "Shark God" (SG). Fairly good \$10,000. Last week, "That's My Baby" (U) and "Last Wild Horses" (SG), good \$11,500.

Fox's (Fox) (1,400; 44-65)—"The Payoff" (Indie) (reissue) and vaude on stage. Week \$5,500. Last week, "Master Minds" (20th) and vaude, good \$7,000.

Majestic (Fox) (2,200; 44-65)—"Fighting Man" (20th) and "Golden Madonna" (Indie). Light \$5,000. Last week, "Calamity Jane" (U) and "One False Step" (U), \$8,000.

Metropolitan (Sluder) (3,100; 44-65)—"Pinky" (20th) (3d wk). Very slow \$3,500. Last week, good \$17,000.

State (Loew's) (3,200; 44-65)—"Tension" (M-G) and "Border Incident" (M-G). Mild \$13,000 or over. Last week, "Red Danube" (M-G) and "Down Memory Lane" (EL), good \$15,000.

Strand (Silverman) (2,200; 44-65)—"Renegades" (Col) and "The Desperado" (Col) (reissues). Owned Monday (19). Last week, "Holiday Inn" (Par) and "Lady Eve" (Par) (reissues), so-so \$8,000.

### Par's Loan

Continued from page 3

Trust Co. Loan was divided among the trio with the Chi bank advancing \$2,000,000; Manufacturers \$1,600,000; and Bankers, \$1,400,000.

With the new loan, Par now owes the Chi concern \$9,500,000. Debt to Manufacturers totals \$3,040,000 while that of Bankers comes to \$2,660,000. Par's dealings with the three banks is a matter of long standing. Company originally raised \$15,000,000 on a revolving credit of \$25,000,000 which was progressively reduced until the Wilby-Kinney operation came up.

## 'Spirit of Chicago' in D.C. Encore

Consensus of those who attended the Washington meetings last week at which the Council of Motion Picture Organizations—the industry's public relations arm—was set up was that the most significant aspect was the spirit of harmony and cooperation that prevailed. This was a repeat of the feeling at the initial pub relations powwow in August, which has since become an industry byword: "The spirit of Chicago."

Harmony that followed the exchange of views by delegates of 10 organizations making up COMPO was pointed up in an observation of Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers. He said after the huddles last week: "Even if there wasn't one other thing ever to result from the meetings, I'd feel they have been important. You can't sit down with intelligent men having other points of view and come out without having gained something."

The spirit of caution that has prevailed in setting up COMPO has been exemplified in chairman Ned E. Depinet's oft-repeated phrase: "We must crawl before we walk and walk before we run." That was again heard at the Washington meetings last week, with the delegates now feeling that they have advanced at least from the crawling stage.

## Prod.-Exhib Seminars

Continued from page 5

by exhib delegates at the Washington confab last week. Since the exhibits pretty much reflect public opinion through close contact with theatregoers, COMPOites feel it imperative that Hollywood be made familiar with their thinking. In this way it is hoped to eliminate subject matter that brings criticism on the industry.

Huddles between producers and exhibs recently have brought expressions of pleasure from both sides. Both admit they have obtained significant info from such sessions. Meetings, however, have been a hit-or-miss basis, with the producer generally in a city primarily to sell a specific picture he happens to be interested in at the time.

### Field Needs Better

COMPO wants to set up these sessions on a more organized and regular basis. Planning committee at the powwow last week suggested that the seminars "should probably be held at the studios." There's a feeling among many COMPO delegates, however, that they'd be better held in the field as it would eliminate distractions for both prods and exhibs, give the filmmakers a chance to get an on-the-ground taste of public reaction and be cheaper to take studio execs to the exhibs than vice versa.

Budget for the tax fight, which was placed under the command of Allied States exhibitor association board chairman and general counsel Abram F. Myers, is being absorbed temporarily by the various theatre organizations. Since there can be no COMPO income till the outfit is officially set up and financing approved, and since exhibs were spending some coin on the fight anyway, they are continuing to carry the ball on cost.

Producer-exhibitor seminars are next on the agenda because they likewise present little financial problem. It is thought possible that reps of both groups would even be willing to pay their own expenses if COMPO arranged a time and place for the meetings.

Delegates of the 10 organizations that make up the membership are mulling a proposal that contributions of 10c on each \$100 of film rental by both exhibs and distributors will finance COMPO. Collections will presumably start after the March meeting if all the 10 organizations indicate their ratification by Feb. 20 of the dues and other proposals.

A major decision that will also have to be made by COMPO's constituent groups before the next session is choice of a candidate for exec v.p., who'll be the top paid employee. Since all of COMPO's decisions must be unanimous, possibility is seen of considerable difficulty in agreement on a man for the job.

Importance of the producer-exhibitor seminars was pointed up at the Washington meetings by John J. Fitzgerald, prez of Famous Players-Canadian, who was there as an observer for the Canadian Motion Picture Industry Council. He was strong in his assertions that filmmakers and theatre men should sit down together to accomplish a public relations job by impressing Hollywoodites with the fact that "this is a family business" and that it can't survive by making pix for only a relatively few buyers.

Fitzgerald added that opposition to theatres by television, rac-

ing and other forms of amusement was "peanuts" compared with that engendered by the church on moral grounds. He said it was important to make Hollywood realize that the Catholic Legion of Decency also had the backing of Protestant and Jewish groups and that the picturemakers must conform to tenets of morality prescribed by such organizations.

Myers added that more pix had received B objectionable in part ratings from the I. of D. in the past year than any time before. He asked that producers consider in each case whether the part that was objected to "was necessary to the picture."

Other exhib reps pointed out the lack of family series and family comedies and felt that the seminars would be important in impressing on Hollywood the need for such product.

## Skouras Friendly

Continued from page 3

the British government. Balaban and some of the other presidents have unbridled themselves before on their thinking about courting British friendship.

The current Anglo-U. S. agreement expires next June 13. Negotiations for renewal are to be held in London in either February or April. The size and composition of the committee to go to London was to have been determined at last week's session.

Meeting was originally to have been of the Motion Picture Export Assn., which is the corporate umbrella under which major companies get together to discuss foreign problems. However, apparently in anticipation of possible fireworks, there was a last-minute switch made to eliminate the MPEA designation and the proxies met at the Waldorf-Astoria merely as reps of their own companies. In this way Grad Sears, United Artists chief, was eliminated from the discussions. Sears is in a peculiar position in that his company is a member of MPEA, but represents indie producers exclusively, which also makes him an active member of the Society of Independent Motion Picture Producers.

Incidentally, SIMPP will send to the British negotiating meetings its prez Ellis G. Arnall, and James A. Mulvey, president of Samuel Goldwyn Productions. Mulvey and Johnston together negotiated the "original" Anglo agreement in March, 1948.

## Naify-UA

Continued from page 3

of an option to buy into UC which Naify granted to Schenck because of his note endorsement.

It is not known whether Schenck will resign from 20th as a result of the current UA-Naify closing. Reportedly, Dept. of Justice took the position it would approve the deal only if Schenck gave up his major company ties. Charles H. Carr, former U. S. Attorney in charge of the Los Angeles district, sat in the United Artists buy-in as advisor on anti-trust matters. He is handling all ramifications of the deal so far as they affect Schenck's status with the Government.

Metro Writer-Director

Sidney Sheldon

waxes whimsical in a piece about

**The Never-Never Land  
Of William Horner**

• • •

an amusing byline feature in the  
upcoming

44th Anniversary Number

of

**VARIETY**

Due Soon

## 'B' Pool Divvy Now \$1,000,000

Although the British "B" pool has taken something of a beating from special deals made by American distributors, it still will be good for a \$1,000,000 divvy with Yank pix concerns for its first year of operation. A \$300,000 payment to distributors out of the pool's proceeds has been approved by the Bank of England. It is the second \$300,000 divvy to be made.

Second payment will cover the remaining sums due American companies for the first year of the Anglo-American film pact or from June 14, 1948-June 13, '49. Receipt of checks from England are expected momentarily by U. S. foreign depts. First coin allocation was made about six months ago.

The "B" pool was created to accumulate the earnings of British pix in the U. S. Under Anglo-American pact, American companies are entitled to this sum in addition to the \$17,000,000 yearly remittable out of earnings from England. By ordering the second payment, Bank of England has brought up the total dollar take for the first year to \$18,000,000.

Pool has been badly depleted by special deals between American distributors and British producers which have kept a number of top-grossing Anglo pix from contributing to the special fund. However, first year take included a number of films distributed by Sir Alexander Korda by 20th-Fox as well as J. Arthur Rank product handled by Universal.

Second year is not expected to produce anything like the initial \$1,000,000 total. U has pulled out of the pool and Korda's later product is being handled on offset points which provide for a swap of product rather than remittances to Britain. Hence these important suppliers of revenue will be missing.

Dispute over the special deals is still hot. Company proxies met only last week to rehearse the "B" pool hassle and again to refer the question to the lawyers. Reportedly, companies will seek arbitration with U. Eagle Lion, Samuel Goldwyn, David Selznick and other participants of special deals. It is not believed these companies will consent to arbitration.

A protest to the British government is thought more likely. It would be in preparation to renewed negotiations for an extended Anglo-American concordat with the idea of plugging the present loophole which is keeping the "B" pool at a minimum.

## June Havoc Out Of Show For U. S. Troops

Hollywood, Dec. 20

Delay in the filming of "The Iron Cage" forced June Havoc out of her trip to Germany to entertain U. S. Air Force groups for Christmas, but the vacant spot on the program will be taken over by Jeanette MacDonald and Gene Raymond. The rest of the troupe consists of Shirley Ross, Gypsy Markoff, Larry Stevens, Don Barclay, Vance Henry, Libby Burk, Whip Wilson, Jay Dean and Jack Metling, with Jean Ashley leaving in advance to stage the show.

Troupe will open Christmas eve in the Berlin Opera House. Other stands will be made in Weisbaden, Munich, Frankfurt, Stuttgart, Heidelberg, Baden Baden, Orly Field and Burtonwood.

## MPAA Inviting 6 Foreign Nations To '2-Way Street' Film Conference

### SOPEG WINS AUTONOMY IN PAR AND SUBSIDIS

Aiming to entrench its organizational position on an industry-wide basis, Screen Office & Professional Employees Guild won a union shop election at Paramount, Paramount Music and Famous Music by 151 to 53. In a similar election, office staffers of William Morris agency authorized SOPEG to negotiate for a union shop by a vote of 53 to 2. Balloting was conducted by the National Labor Relations Board.

Merger negotiations between SOPEG and SPG, meantime, have been stalled due to the recent resignation of SPG business manager Len Goldsmith. SPG execs indicated that the successor to Goldsmith would be named after the election of new Guild officers late in January.

### N. Y. Circuits Still Dickering Boothmen

Major-owned theatre circuits in New York and projectionists Local 306, International Alliance of Theatrical Stage Employees, are currently trying to break through a deadlock in new contract negotiations. Involving some 110 metropolitan area theatres owned by Loew's and RKO, the bargaining has been carried on since September when Local 306's contract expired. Projectionists, who are reportedly demanding an upward revision in scales and operating staffs, are working without contracts with understanding that any settlement will be retroactive.

Sporadic talks between the companies' committee and Local 306 negotiators have taken place in a more or less amicable atmosphere without the walkout ultimatum that marked the bargaining with the majors two years ago. Major Leslie R. Thompson, RKO labor relations chief, is acting as spokesman for the major circuits, while Herman Geiber, Local 306 proxy, is handling the union's committee.

## NLRB Orders

Continued from page 4

bargaining unit — all publicists, that is, those persons who create or disseminate advertising or publicity for promotion of motion picture stars, motion pictures or studios, employed in the state of California by the following employers, who are members of the Assn. of Motion Picture Producers—Columbia, Loew's, Paramount, RKO, Republic, Samuel Goldwyn, 20th-Fox, Universal and Warners.

NLRB also turned down a request of the Publicists Guild that eligibility depend upon employment for 10 days during the preceding six months, prior to filing of the petition on May 31, 1949. However, since employment among the majors is relatively stable, NLRB ruled that its normal regulations about the payroll period be followed.

## TOA Enlists

Continued from page 4

ments for a favorable FCC ruling. Company proxies and other industry execs plus exhibs would be paraded later in a drive to make the hearing a nationwide sounding board.

Strategy planned by TOA will be thoroughly chewed at the exhib group's upcoming board meet in Washington in mid-January. Two other main topics will be a report on the recent DC public relations meet and re-mulling of the group's campaign for uniform trade practices. Board must pass on the proposed p.r. budget plus the organizational setup of the Council of Motion Picture Organizations.

Raft of work lies ahead on a point-by-point consideration of proposals on uniform trade practices. The expectation is that the board will devote an entire day to the project before turning to p.r. and television.

Invitations are expected to be sent out by the Motion Picture Assn. of America shortly after the beginning of the year to six foreign picture-producing countries for a rep to be sent to a conference in New York. Session will be held for the purpose of formally setting up and implementing the MPAA's "two-way street" plan for aiding overseas producers to find a better market in the U. S.

Date of the powwow in New York will hinge to some degree on the time set for the negotiations in London on renewal of the Anglo-U. S. agreement of 1948. That may be held in February, so that the confab here would have to be moved forward or back to avoid conflicting. John G. McCarthy, v.p. of the MPAA in charge of the international division and chief protagonist of the "two-way street" plan, will undoubtedly be in MPAA prez Eric Johnston's party in London.

Formal approval was given at a Motion Picture Export Assn. meeting last week to the plan for creating an informational and advisory unit to aid foreign producers. Outfit will furnish lists of potential outlets for foreign-language films in this country, provide a screening service to potential distributors so that a producer won't have to come to New York himself, arrange for importation and storage of prints under bond, provide information and taxation regulations, and acquaint producers with the Production Code and other censorship operations.

Six countries which will be represented at the New York powwow are Italy, France, Sweden, Spain, Mexico and Argentina. MPAA will pick up the tab for expenses of the delegates, who will be chosen by the producers in each country and will serve as liaison there with the U. S. unit. While the service will not be extended to British producers because, according to the MPAA announcement "they already have a good working knowledge of the U. S. film market," it was added that "areas of possible assistance to the British, however, are being explored."

Unit will have a paid exec head, Arthur L. Mayer, who has had wide experience in distribution and exhibition as well as foreign contacts, has been suggested for the spot. In addition, committee will consist of four major company foreign department toppers and a leading exhib. sales exec and advertising-publicity consultant. The four foreign chiefs, who also helped McCarthy draw up the plan, are Arthur Loew, Metro, Phil Reisman, RKO; Joe Seideman, Universal; Murray Silverstone, 20th-Fox.

Plan for helping foreign producers grows out of the fact that most adverse legislation to U. S. pix abroad stems from producer demands. It is hoped to cut down on this urge to kick American distributors around by creating good will through the new unit.

## Insurance Cos.

Continued from page 3

ant income, the bars are now being raised.

Chief objection being raised by the companies is the fact that prices on theatres have been holding firm without relation to the dipping grosses of the past couple of years. In that regard, insurance execs are said to regard the price quotes on theatres to be inflated since there has been no retreat from the peak tags fixed during 1946 and '47.

Difficulties recently experienced by RKO and Paramount in obtaining their asking price on a number of theatres which must be divested under consent decrees is being attributed to the insurance companies' current withdrawal. These outfits are mixing requests by potential purchasers to put up the necessary first mortgage cash.

In a number of transactions sought by Par in the midwest, no takers have been found although plenty of interest has been aroused. RKO, too, has had its recent troubles. Company was unable to unload three Cincinnati first-runs, despite wide ads. Par's offer of a minority interest in the Butterfield chain, Michigan, has also been unanswered.

# Fly Reappraises Radio, Finds It Still 'Surrenders to Dollar Sign'

Boston, Dec. 20

What's wrong with the best broadcasting system in the world is its "surrender to the dollar sign," former FCC Commissioner James L. Fly told a Harvard Law School forum here last week.

In 1948, Fly said, U. S. radio had one opera program per week balanced against scores of soap operas and 41 giveaways. Scoring the plethora of daytime serials and evening whodunits, the "hundreds of hours of cheap music, the prattle of the disk jockey and the occasional win, place and show payoff in the third at Hialeah," the radio lawyer declared that "the general culture is more degraded than improved." Regarding commercials, he said, "The excesses in time consumed, repetition, exaggeration, emphasis and downright urgency tend to grate on public sensibility."

Network pressure, "with its threat of disaffiliation," to force "the yielding of station time reserved for the needs of the community" shows an "utter irresponsibility to broadcasting's duty to the public," Fly charged. He added that the much-debated FCC Blue Book "had its finger on some but not all of the industry's soft spots, and still the industry has not learned its lesson."

Although broadcasters had fought for years for the right to editorialize, Fly declared, they have "failed to assume the responsibility." The editorial rooms are silent.

Turning to crime shows on AM and TV, Fly said that children "are being put to bed with such lullabies as 'Suspense' and 'The Clock.'" Meanwhile, he deplored, many a highly entertaining and educational stanza "has gone down the drain because it was not commercially sponsored."

The few forum and educational programs on the air are "only slivers of the entire structure," he charged, while broadcasters serve a public that is growing more intelligent and "intellectual goulash." He also chided educational institutions for their "astigmatism," saying that "Harvard and Yale have never spent one cent on the study of broadcasting."

"Not merely the control of time but also the control and origination of programs has been delegated to a great extent to a handful of large advertisers who have neither the legal responsibility nor the sense of public duty to build up the quality of our greatest cultural medium," Fly asserted. "A dozen major advertisers control the preponderance of time on each major network. Even from four major advertisers the following percentage of revenues came in a recent year: CBS 26%, with 38% from four agencies; ABC, 25% and 37%; MBS 23% and 31%."

## Detroit FM'er in Fight Vs. Xmas Seals Sale On Discrimination Claim

Detroit, Dec. 20

A campaign against the sale of the Detroit Tuberculosis Assn.'s Christmas Seals is being waged by WDET, United Auto Workers FM outlet. Station's unusual action followed the DTA's rejection of an offer to participate in a forum discussion on the seals, whose sale has been attacked because part of the funds raised is used to support a camp which allegedly refuses to admit non-white children.

Following DTA's rejection of the station's bid, manager Ben Hoberman announced that recorded one-minute statements by prominent Detroiters will be broadcast to tell the story of the alleged discrimination. "While it is uncommon for a radio station to take an active hand in such matters," Hoberman said, "we consider the present situation too clear-cut a violation of democratic American practice to go unchallenged. It is unthinkable that both Negro and white children in publicly-supported schools should be asked to contribute to the support of an institution which forbids admission of non-white youngsters."

Arthur C. Nielsen

discusses

## What's Ahead for Audience Research?

one of the many byline features in the upcoming

44th Anniversary Number

of

VARIETY

Due Soon

## Transit Radio Wins Out in Washington

Washington, Dec. 20

Transit Radio survived its acid test here yesterday (19) when the Public Utilities Commission rejected objections of a highly articulate minority to the service. PUC found that radio reception in trolleys and buses "is not an obstacle to safety of operation" and that "through the creation of better will among passengers, it tends to improve the conditions under which the public rides."

Commission ruling followed four days of stormy hearings in October, during which irate citizens fumed against what they called "forced listening." Poils taken by various citizens associations, however, revealed that the overwhelming majority favored music-as-you-ride.

WWDC-FM, which has the TR franchise in town, lost no time in transmitting the news to the 212 vehicles now equipped with the service. With the PUC greenlight, the station will go ahead with plans to install the system in 1,500 vehicles.

Decision did not deter two antagonists in their determination to fight the issue to the Supreme Court. Franklin S. Pollak, an attorney, announced he would take the first step with an appeal to the U. S. district court. Bernard S. Tassler, head of a so-called "National Citizens' Committee Against Forced Reading and Forced Listening," called for an "all-out drive" to have the PUC decision reversed.

## WCCO's Treasury Kudo

Washington, Dec. 20

Station WCCO, Minneapolis, has won a Treasury Distinguished Service Award for outstanding service in promoting the sale of U. S. Saving Bonds. Presentation was made in Washington last week by Vernon L. Clark, national director of the Savings Bond Division. It was accepted by Eugene Wilkey, program director of WCCO, in behalf of Wendell Campbell, station's general manager.

Clark commented on the fine help the savings bond division has been receiving from the broadcasting industry as a whole.

## WNYC-FM's All-Nighter

WNYC-FM, New York municipal outlet, will break into the all-night field starting Dec. 31, first frequency modulation outlet in Gotham to cater to the insomniac trade.

Station will air a classical disk jockey program from 1 to 7 a.m. Sunday mornings, one day a week. Selections will be mail requests and program director George Wallach is conducting a contest for the best title.

## Drake Rescued In Nick of Time

Galen Drake, who has gotten his severance notice from Pillsbury, which has been sponsoring him on ABC, switches over to CBS starting Jan. 8, when Doubleday & Co. takes over the bankrolling. There's also a possibility that the book publishing company will give Drake the double-sponsorship treatment and find a niche for him on ABC as well. Client and ABC execs are currently huddling on the latter maneuver.

Doubleday has bought the 2:30 to 3 p.m. Sunday time on CBS over a 30-station hookup, with Drake going into the first 15-minute segment. Outfit will fill the remaining quarter-hour with another program, still to be chosen.

The Doubleday coin will break up the solid 12:30 to 5:30 Sabbath sustaining roster on Columbia.

## Senate Comes to Grips With Radio-TV Liquor Ads at Jan. 12 Hearing

Washington, Dec. 20

Next round in the battle against liquor advertising on the air gets under way Jan. 12 when the Senate Interstate Commerce Committee will open two days of hearings on the bill of Senator William H. Langer (R., N. D.).

The Langer bill is a sweeping one which would keep beer, wine and hard liquor advertisements off both radio and video. In addition, it would make unlawful the interstate transportation of newspapers, periodicals, newsmagazines and still films which advertise alcoholic drinks.

Langer, a kind of Peck's Bad Boy of the Senate, was threatening Hollywood with anti-block booking legislation a couple of years ago.

## NBC Shills for Mindy

NBC is going into the business of shilling for its talent.

Move has been inspired principally by what's been happening to Mindy Carson, who is slated at 11:15 at night. A lot of affiliates have been dropping the show and NBC blames it on the fact that the station operators go to bed early and, since they haven't heard her, are unfamiliar with her potential as an upcoming singing personality.

NBC has arranged a daytime "closed circuit" broadcast for the affiliates, with Miss Carson not only singing but delivering her own pitch to the broadcasters, urging them to give her a chance. In addition, the guy who did the recent Life mag spread on the singer will also be on hand to contribute his own ideas about Miss Carson's potentialities.

## FCC: Riddle Me This!

In connection with the WFDR (International Ladies Garment Workers Union) bid to grab off WINS, N. Y., in competition against Generoso Pope's WHOM, which had previously filed, the N. Y. hepcsters have been quick to grasp the fact that there's enough borderline duopoly dynamite to blow up the FCC.

First off, there is Morris Novik's identification as radio adviser for the ILGWU, and his obvious role as a policy shaper for the WFDR FM operation. On the other hand Novik is partnered in ownership of WLIB, N. Y. Should the FCC okay the WINS takeover, it raises the question of a possible two-way Novik policy spread on AM stations in a single market.

Similarly, the D. C. law firm of Cohn & Marks is put in the middle of an awkward situation, with the legalities representing both WHOM and WLIB. (Cohn & Marks also do the legal brain-trusting for WOY, which is WHOM's competition in the battle for the New York Italian market—a situation in itself which has caused some mild furries of eyebrow raising.)

Then, too, there's ex-FCC chairman James Lawrence Fly, who is doing a shuttling job between representation of WFDR in its newly-filed application, and as lawyer for the WINS employees fighting Pope's bid for WINS.

## FCC Confronted With 7 (Count 'Em) Posers in WINS Sale Dilemma

Washington, Dec. 20

More complications entered the WINS case last week as the International Ladies Garment Workers Union applied to buy the N. Y. indie which Crosley Broadcasting agreed to sell to Generoso Pope's WHOM. ILGWU told the FCC its WFDR (FM) format, duplicated on WINS, would provide better public use for the facilities than the foreign language operation planned by Pope.

FCC now has before it:

1. An application by Crosley to transfer WINS to Pope.
2. An application by Pope to move the main studios of his Jersey City, N. J., station (WHOM) to New York. A proposed decision denying the application has been issued.
3. A petition by WINS employees to hold a hearing on the transfer to Pope, challenging the propriety of using the station solely for foreign language programs.
4. An opposition by Pope challenging the propriety of the petition and pointing to frequent policy statements of FCC in behalf of foreign language stations.
5. An application by ILGWU for the facilities of WINS and a request that hearings be held on the case.
6. A petition by ILGWU to require WINS to file for renewal of its license.
7. A reply by WINS employees to Pope's comments on their objection to the sale.

### Revival of AVCO

Case presents, in effect, a request for the revival of the defunct AVCO procedure, plus a test of FCC policy on foreign language radio. Under AVCO, Commission had accepted matching bids on any station being sold but could not re-

(Continued on page 32)

## Evans, BBD&O Tiff Over Radio Version Of 'Browning Version'

Hasle between Maurice Evans and the BBD&O agency appeared likely for a time last week to force the cancellation of Sunday night's (18) edition of the "Theatre Guild of the Air." Actor was set to star in a broadcast of Terence Rattigan's playlet, "The Browning Version," in which he closed a Broadway run the previous night (17).

Evans strongly objected to the radio adaptation, arguing that it was a butchery of the original and refusing to go unless it were revised. Most of the changes he demanded were made, but the first scene in which he introduced the story was finally allowed to remain as a necessity for the radio audience.

## Dave Miller to WPAT

Paterson, N. J., Dec. 20

Dave Miller, who for nine years has been spinning platters on WAAT, Newark, has switched to WPAT here as part of exec vicepres Herman Best's new program hypothesis. Best recently added Maurice Barrett as program director.

Station's new talent includes Milo Boulton, Emery Deutsch, Joe Cumiskey and John Henry Faulk.

## Nielsen's New Scorecard: CBS, 16; NBC, 3; ABC, 1

Current Previous		Program	—Current Rating—		Points Change (+-0.5)
Rank	Rank		Home (000)	%	
1	1	Lux Radio Theatre (CBS)	3,967	10.1	+0.5
2	3	Talent Scouts (CBS)	10,567	26.9	+1.2
3	2	Jack Benny (CBS)	8,720	22.2	+2.4
4	4	My Friend Irma (CBS)	8,298	21.1	-0.7
5	6	Amos 'n' Andy (CBS)	7,680	19.5	+0.2
6	5	Charlie McCarthy (CBS)	6,874	17.5	+0.6
7	10	Bob Hope (NBC)	6,874	17.5	-0.4
8	18	F. B. I. in Peace & War (CBS)	6,835	17.4	+1.8
9	11	Mr. Keen (CBS)	6,717	17.1	+2.9
10	19	Walter Winchell (ABC)	5,599	16.8	+1.5
11	7	Fibber & Molly (NBC)	6,481	16.5	+2.6
12	12	Mr. Chameleon (CBS)	6,442	16.4	-0.3
13	17	Crime Photographer (CBS)	6,285	16.0	+0.7
14	23	Bob Hawk (CBS)	6,246	15.9	+1.5
15	8	Mystery Theatre (CBS)	6,246	15.9	+2.3
16	9	Inner Sanctum (CBS)	6,206	15.8	-0.8
17	15	Suspense (CBS)	6,089	15.5	-0.5
18	13	Red Skelton (CBS)	6,048	15.4	+0.8
19	22	Dennis Day (NBC)	6,048	15.4	+0.5
20	33	Dr. Christian (CBS)	3,971	10.2	+1.6
			3,696	14.5	+2.1

# CBS-NBC'S YEAR-END SCORECARD

## Flashback on 'The Arizona Kid'

Echoes of the CBS maneuvering whereby the network tossed out its Phoenix (KOY) and Tucson (KTUC) affiliates in favor of Gene Autry's KOOL and KOPO in the Arizona cities reverberated in industry circles last week, with reasons for Columbia's double-feeing the "Arizona Kid" the subject of widespread speculation.

Branded by the outgoing CBS affiliates as a "power politico deal," the Columbia invitation to Autry to "come on in" is seen by some as having its inception back at the time when the network was anxious to dispossess the Wrigley-sponsored Autry shows from the Sunday at 7 time to make way for Jack Benny's moveover from NBC.

Autry finally yielded on switching over to Saturday night, but not, it's reported, without a price. The payoff, it's contended, came with the web's willingness to embrace Autry's brace of Arizona outlets, a move which has already stirred organized community gangups and bitter recriminations.

## NBC Wants to Recapture Option Time, But Will Affiliates Hold Still?

NBC is reported ready to embark on a drive to recapture option time from affiliates. The network in particular is eyeing the 7:30 to 8 p.m. cross-the-board segments, the early Sunday afternoon strips and 6:30 to 7 Sunday evening.

Just how the affiliates will take it is something else again, and should NBC persist in a demand that the stations turn back the time, it's anticipated that a major impasse might develop. The affiliates are realizing a lot of coin from local sales in the recapture of the time periods NBC would now like to call its own. And since there's no guarantee that, once they turn back the segments to the web that NBC will sell the periods, it isn't likely that they'll yield without a struggle.

On the other hand, NBC feels that, with 40 or 50 key markets lacking because of locally sponsored programming, the job of selling 6:30 to 7 on Sunday and 7:30 to 8 cross-the-board becomes increasingly tough.

Too, NBC has been taking a severe beating from CBS on the 7:30 to 8 Monday-through-Friday programming lineup. With Campbell Soup's firmly entrenched in the Columbia fold with its "Club 15" and Ed Murrow sponsorship, it gives CBS a solid early evening grab on the Hoopers and it isn't till 9 o'clock or so that NBC starts recapturing some of the audiences.

## CBS Simply Loves White Collarites

The 600-odd members of the white-collar Radio Guild, currently stalemated in re-negotiating a new contract with CBS, literally had the props knocked from under them last week when the network brass not only voted them a week's extra pay as a Christmas bonus, but handed out a number of "merit raises" as well. The union members lost out on the bonus last year when their contract was still in existence.

Same policy of passing out the bonuses to all except those having contractual involvements (such as Radio Directors Guild, Radio Writers Guild, etc.), still holds this year, but the Radio Guild contract ran out Nov. 30. There's a National Labor Relations Board election coming up Jan. 18, following refusal of CBS to renew its RG contract.

CBS would be happy if the Radio Guild would fold its tent and forget the whole thing. The union members interpret the bonus and "merit raises" as a frank "we-love-our-employees" declaration on the part of the web brass. But the white collarites retort: "we love our bosses, too, but we'll love them more under the Radio Guild."

NBC also laddled out a week's pay as a Yule gift, with the recent sales of house packages reportedly the clincher in the web's decision to play Santa.

ABC and Mutual aren't giving out bonuses.

## COLUMBIA GETS GLORY, NBC SALES

By GEORGE ROSEN

As the trade sees it, the NBC vs. CBS year-end story, after a year of unquestionably the most bitter and intense rivalry in network annals, adds up, in effect, to this:

CBS has topped all the programming glory, but has been caught with its half-hour open time segments down.

NBC is still in a mess of trouble on the top-rated Hooper and Nielsen front in trying to resuscitate itself in the bigtime programming sweepstakes. But it's NBC that has been selling most of its open time periods.

The new Nielsens give CBS 16 out of the top 20 shows in radio. That's been a familiar story for months, since, in fact, CBS completed its star and client raiding to achieve a reversal in program dominance. Also on the CBS credit side is the fact that Bill Paley & Co. alone among the four major networks, will wind up with an increase (37%) in billings over its \$62,265,000 gross time sales in 1948. In contrast NBC will be approximately 5% off from last year's billings of \$69,300,000.

The auxiliary CBS compensations, namely to affiliates, have also been apparent, for the CBS network program supremacy has served to bolster affiliate standing and prestige and in the process woo additional local business.

### Stature Hasn't Paid Off

But CBS' unprecedented stature hasn't helped the network to sell a flock of valuable nighttime half-hours, such as Tuesday 9:30 to 11; Wednesday, 10:30 to 11; Friday, 9:30 to 11, or Saturday, 8:30 to 9 and 9:30 to 11. And Columbia finds itself with the entire Sunday noon to 6 p.m. stretch wide open.

(Continued on page 32)

### Gillette's Grid Windup

Gillette is picking up the tab for a trio of gridcasts at the year's end. The safety razor company will back the all-star East-West game usually aired on New Year's Day on Dec. 31, immediately following the annual Blue-Gray football classic which it also bankrolls. Both broadcasts will be heard on Mutual.

On ABC Gillette will sponsor the annual Sugar Bowl game on Jan. 2. The agency is Maxon.

## Anybody Got a Fresh Format? Giveaway Nosedive Cues Search

Mrs. Alan Lipscomb

waxes whimsical as why

There Should Be a Lat vs. Collaborations

an amusing byline feature in the upcoming

44th Anniversary Number

VARIETY

Due Soon

With giveaways now seen definitely on the skids, question being bandied about the trade is: "Where do we go from here—and who's got the answer to radio's next cycle?"

There's a cool million or more in the offing, say trade observers, for the guy who comes up with the right formula. With the exception of giveaways, now considered a passing fancy that'll beat the FCC to the punch in dying from Hooper malnutrition even before the courts get a whack at it, it's been more than a decade since radio hit on a successful programming formula.

Time was when the male crooners and the gal singers ruled the program roost. Today you can't give a femme thrush away. The dramatic shows and their whodunit offshoots are now radio staples, with the good ones sticking and the weakies fading. The era of the bigtime musicals (exemplified by Rudy Vallee's Fleischmann Yeast Hour, Lanny Ross' "Show Boat," etc.) is now extinct. And good comedians with a fresh formula just don't seem to be around.

A few years back, situation comedy moved into the picture in a big way. But this, too, has become a staple commodity, with the better ones w/rlving.

Meanwhile there's increasing evidence of the giveaway fade-away, with "Hollywood Calling" getting the NBC axe when Gruen Watch exits the sponsorship picture at the end of the month, and CBS drops "Hit the Jackpot" after the Dec. 27 broadcast. Latter show has been bankrolled by DeSoto-Plymouth Dealers, who are checking off in favor of the Groucho Marx CBS program.

## Allen Is Hogtied To Mass.; Comic Asks Out on Future Tax

Boston Dec. 20

Story of Fred Allen's encounter with Mass. Tax Commissioner Henry F. Long in connection with Long's insistence that the radio comic can't switch his legal residence from Boston to N. Y. has been wowing the Hub all week.

Allen, who is afraid that his estate might become liable to two sets of inheritance taxes in the event of his death, came to the Hub to run into a full-scale battle with the Mass. tax commissioner, who claimed that Allen owes his allegiance to Mass.

The encounters got the full treatment from the Hub papers, which reported the cross-talk in the fullest detail to make a script that, had it been aired, would have ranked with Allen's funniest.

It all got started when Allen, wary of the tax situation, stated to Long that he hadn't been a legal resident of Massachusetts since 1942, the year of the death of his aunt, who had reared him. "The only property I own here," he remarked, "is two bags, which will be on the five o'clock train to New York." He stopped filing state income tax returns in 1947, but still

(Continued on page 32)

## NBC's Integrated Services Dept.

As a further step in its reorganizational blueprint, NBC last week decided to set up a Department of Integrated Services, which will be headed up by veepee William Hedges.

Department will assume responsibility for most of the divisions requiring an overlap in AM and TV functions, with the various division heads reporting direct to Hedges rather than their respective radio or video chiefs.

Department of Integrated Services will encompass such areas as script clearances, announcements, sound effects, music, library services, literary rights and other operational aspects where AM-TV integration will continue to exist.

## Needham, Louis Wash Rayve Shampoo Acct. Right Out of Its Lair

Chicago, Dec. 20

In a move that was anticipated in some quarters, Needham, Louis & Brody agency of Chicago has resigned the Rayve shampoo account, along with the Pepsi-Cola tooth powder account (both in the Pepsi-Cola "family" as subsidiaries of Lever Bros.). Rayve account will move to J. Walter Thompson, while Pepsi-Cola goes to Foote, Cone & Belding, with the latter agency continuing to handle the Pepsi-Cola tooth paste as well. JWT already has Rayve Home Permanent billings.

Needham, Louis & Brody's relinquishing of the accounts stems from the agency's inability to properly "service" Charles Luckman, Lever's presy, now that Luckman has moved his Lever operation into Manhattan and wants to keep the multiple agency activity under his palm. N.L.B. agency is strictly a Chicago operation and rather than establish a New York office, it decided to give up the accounts.

Both JWT and FC&B will move the Lever biz into N. Y., along with key personnel.

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**HEYWOOD BROWN STORY**  
With Connie Brown, Heywood Hale Brown, Murdock Pemberton, Lewis Gannett, Quentin Reynolds, Jason Johnson; Cy Freed, narrator-announcer  
Producer-director: George Wallach  
30 Mins., Sun. (15), 4 p.m.  
Sustaining  
WNYC, N. Y.

WNYC, in cooperation with the American Newspaper Guild, which Heywood Brown helped to found, paid tribute to Brown's memory Sunday (15), on the 10th anniversary of the columnist's death. It was an unusual, warming program, several cuts above the average of such air tributes. There were many unusual angles—the voice of the late President Roosevelt reading a Brown column over the air, Xmas eve 1937; the voice of Brown dissecting the so-called "freedom of the press"; the brief messages of his second wife, Connie, and his son, Heywood Hale Brown. Jason Johnson read a couple of column excerpts. Tributes from such friends as Quentin Reynolds, Murdock Pemberton and Lewis Gannett, mixed in with the other transcripts, made for unusual interest and variety, while whole tenor of the program was sprightly and cheerful instead of somber or gray. Program was tape-recorded, and in choice of material was well-balanced and smart. Brown would have liked a non-stuffy tribute like this one.

Mrs. Brown said she had never known Brown to do a mean thing in his life, or to lie. Pemberton spoke of Brown's "unquenchable thirst for fun," and Gannett, who described Brown as "the George Washington of the Newspaper Guild," gave some of the details of the Guild's inception. Reynolds' brief tribute was eloquent, when he compared Brown to Socrates. The FDR excerpt, though spine-tingling, was a little too long. The voice of Brown was most affecting, as in his calm, easygoing delivery, the late newspaperman discussed what was wrong with the American press and stated he wouldn't be satisfied "till it's far more free than it is today."

Producer-director George Wallach must have had a difficult time arranging and producing the show, and rates many bows for an affecting, expert job. *Bron.*

#### BATTLE FOR THE BILL OF RIGHTS

With Eddie Albert, Alexander Scourby, Sylvia Davis, Ken Renard, Maurice Ellis, William Griffiths

Director: Ed King  
Writers: Robert E. Sherwood, Ernest Kinoy  
25 Mins., Fri., 12:05 a. m.  
Sustaining  
NBC, from New York

This salute to the Bill of Rights and appeal for continued vigilance in defense of civil liberties was a hard-hitting, provocative broadcast. As indicated in the introduction, it was no historical piece wrapped up in the past of 150 years ago. For that, narrator Eddie Albert said, the listener may consult the history books. Instead the emphasis was on the present, on the critical events of today, and it raised controversial issues that are now on front pages and apparently will be argued for some time.

The format was not that of the typical documentary with Voices 1, 2 and 3 speaking in lofty generalities delivered with measured cadences. Rather it was a battle report, a communique from the civil rights front, taking up one by one the first 10 amendments to the Constitution and pointing up the areas in which they are threatened. Concerning religious freedom, the scripters said that this was endangered by the conviction of conscientious objectors who refused to register for the draft. Concerning freedom of thought, they charged that the conviction of Communist party leaders for advocating their political views was a violation of their Constitutional rights. Similarly they saw attacks on civil freedom in the Peekskill riots, moves to extradite prisoners who escaped from chain gangs and segregation of Negroes in the south. While these opinions may not be popular, the Bill of Rights guarantees the rights of minorities, Albert said. However, he added, in the past year there have been many victories, citing the court setbacks for New York's Feinberg Law and Maryland's Ober Law. In all these areas, the opinions represented the position of the American Civil Liberties Union, which produced the program.

The stanza was produced with a small cast which dramatized highlights of some of the incidents, while the bulk of the burden was carried ably by Albert. Music was provided by an organ. Although this was not a pretentious production, the material dealt with important controversial questions and was presented incisively. *Brill.*

**RIVER STORY**  
With Burt Blackwell, Ann Hubert, Jan Tyroler, Bob Kay, Earle Keller, Ben Ewing  
Writer-producer: Bill Hodapp  
20 Mins., Mon., 9:30 p. m.  
Sustaining  
WAVE, Louisville

Based partly on a trip up the Ohio river on a modern houseboat and partly on original research, this new series on WAVE, written and produced by Bill Hodapp, has unearthed a fund of interest and drama. Idea stemmed from a new book, "The River," by R. E. Banta, who together with Hodapp, made a leisurely cruise last summer, for first-hand material on the Ohio, which winds its way from Pittsburgh to New Orleans.

Core of the story is the discovery that the Ohio is people, and there is plenty of human interest in those who discovered it, made it famous, and have been made famous by it.

At show caught Monday (12) a gripping dramatization of the first internal operation on a woman, which was the forerunner of much of the present day medical knowledge enabling physicians to explore the cavities of the body. Was given topnotch production and acting treatment by a cast made up of local thespians and station staffers. Story detailed incidents in Danville, Ky., where Ephriam McDowell, as a pioneering doctor, had the will and determination to perform an unheard of operation on a woman, Jane Todd Crawford, which up to that time among the medical profession was considered certain death to the patient. Surgical procedure was successful, and the patient reportedly lived to a ripe old age and remained in excellent health until her death at the age of 79.

Stirring acting jobs were delivered by Burt Blackwell, as Dr. Ephriam McDowell, and Ann Hubert as Mrs. Crawford. Excellent character portrayals were turned in by Jan Tyroler, Bob Kay, Earle Keller and Ben Ewing.

Recording of part of an address made by Dr. Irvin Abell, now dead, had some bearing on the story which preceded. Abell had been prez of the American Medical Assn. and a high ranking surgeon, and his recorded remarks made a fitting climax to the enactment.

Dramatic tension was accelerated to a high point in the story, where townspeople were aroused over the operation to a degree where they broke down the door of the doctor's house and were preparing a rope strung over a tree limb to string him up, should the operation prove unsuccessful. Musical bridges were recorded, and well in keeping with the moods of the story.

Hodapp's writing and production effort indicated a great deal of diligent research, and this show could well go into the state archives as educational and historical material for schools and colleges. *Wied.*

#### TAKE IT FROM HERE

With Peter Donald, Bramwell Fletcher, Janette Davis; Robert Q. Lewis, emcee; Art Waber Orch

Writer: David Harmon  
Producer-Director: Norman Winter  
20 Mins., Sun. (15), 3 p.m.  
Sustaining  
CBS, from New York

Cooperating with the Arthritis and Rheumatism Foundation, CBS whipped up a diverting half-hour variety show in "Take It From Here" which was fed to the net at (Continued on page 32)

**CALIFORNIA CARAVAN**  
With Virginia Gregg, Michael Hayes; Bob Farrell, narrator; Ford Pearson, announcer  
Producer: Lou Hoher  
Writer: Karl Schlichter  
20 Mins., Sat., 5 p. m.  
Sustaining  
WOR, from N. Y.

Based on historical incidents of the early settlement of the west, "California Caravan" makes for okay listening. Switched from a midweek nighttime airing, this half-hour transcription should get strong juve listenership in its new spot. It's better material for the kids than the stuff usually heard around this time during the weekdays. Program also has an oater flavor that should appeal to the horse opera fans.

Situating itself in Death Valley, Saturday's (17) airer revolved around a farmer's attempt to cultivate the barren, scorched territory. Story was convincing and had some interesting moments in telling how the settler accomplishes his original aim, but in doing so also discovers a large deposit of borax. Cast headed by Virginia Gregg and Michael Hayes handled themselves capably. The spotting of public service commercials came over okay.

**MAIN STREET MUSIC HALL**  
With Earl Wrightson, Alfred Antonini orch

Producer: Robert Kay  
Director: Oliver Daniel  
15 Mins., Sat., 6:15 p. m.  
Sustaining  
WCBS, from N. Y.

Broadcast over the CBS network as a half-hour show from four p. m., "Main Street Music Hall" is picked up at the midway point for a 15-minute airing over WCBS. Show caught Saturday (17) broke in on the middle of a pleasant rendition of "Listen to the Mocking Bird" by Alfredo Antonini's orch. The remainder of the program continued in a similar vein making for enjoyable and relaxing listening.

In addition to Antonini's orchestrations, Earl Wrightson is on hand to lend some okay vocaling, as was evidenced by his harrowing of "Just a Kiss Apart" and "I Got Plenty of Nothin'." This short segment also allowed for the playing of "Guadalajara" and "Smoke Gets in Your Eyes," both for pleasing results.

#### Radio Followup

Maurice Evans and Edna Best, guest-starring Sunday night (18) on the "Theatre Guild of the Air" on NBC, made "The Browning Version" almost as compassionate and moving a drama as it was on the stage. In doing so, they not only reinforced previous impressions that they're almost as effective on the air as in legit, but they demonstrated that Terence Rattigan is a brilliant and stirring radio dramatist. Except for a special "radio opening," the British author's play about the pathetically heroic schoolmaster and his odious but pitiful wife was broadcast almost exactly as presented in the theatre. And although the kilocycle production lacked depth, it remained an astringent and touching drama. The supporting cast, all playing the same parts as in the recent Broadway presentation, included Ron Randall, Peter Scott-Smith, Louis Hector, Frederick Bradlee and Patricia Wheel. In contrast to the dramatic portion of the program, U. S. Steel's ostentatiously institutional commercials sounded more than usually foolish.

## CBS Buys' an Hour on Sundays

CBS has a new program, the "Columbia LP Record Parade," in the 4:30 to 5:30 Sunday afternoon period. The hour-long recording session following the N. Y. Philharmonic concerts, throws into sharp focus what's been happening around the major networks in recent months. With programming budgets curtailed to an almost alarming degree, the webs are taking the easiest way out to fill up sustaining slots through the simple expedient of playing records.

Radio scripters and actors have been lamenting their fate in the past year over the programming squeeze play which finds writing-theaping assignments becoming more and more scarce as the disks get a wider whirl.

For CBS to allot the 4:30 to 5:30 Sunday afternoon hour to platter spinning would have been considered almost inconceivable as recent as a year ago. But today Columbia has wide-open gaps in the Sunday afternoon schedule. Full-blown live productions cost money, and there's no sponsorship coin coming in this year from the Philharmonic sessions. What more natural, probably reasoned the CBS program mahouts, than to kill two birds with one stone by filling the post-Philharmonic time with recordings—and plugging the subsidiary Columbia Records LP's at one and the same time.

It's a natural sequencing, following as it does the 90 minutes of symphony from Carnegie Hall, N. Y. But the LP Parade, as judged by last Sunday's (18) preem presentation, has a format designed to appeal to all tastes and ages, with pops tossed in with the operatic and longhair.

In effect, CBS has become its own best "institutional" advertiser. *Adv.*

## From the Production Centres

### IN NEW YORK CITY . . .

Ken Murray, on Coast for holiday with family, returns Dec. 29 for new CBS-TV series . . . Benton & Bowles staffers chipped in \$110 for Xmas gift to Goldwater Memorial Hospital, kids . . . Jackie Robinson, Dodger second-sacker, who starts an ABC co-op Jan. 22, to appear on "Town Meeting" forum Tuesday (27) . . . Howard Parker, Compton's chief engineer, celebrating his 15th year with agency . . . Theo Goetz has joined CBS' "Guiding Light" in role of Papa Bauer . . . Mel Allen saluted by Montclair American Legion post, which staged a revue titled with the sportscaster's familiar "How About That?" . . . WCRS scripter Virginia Grace to wed Richard Butterfield of the web's technical staff Jan. 14 . . . Lilli Palmer and Basil Rathbone signed for "MGM Theatre of Air," while Marsha Hunt and Ralph Forbes will play in Metro's "Crime Does Not Pay" airer . . . Josef Marais and Miranda will star in MBS' "House of Mystery" Christmas production of "Happy Prince" . . . Franklin Pulaski cutting spots for Ford and Bell Tel. this week . . . Hartnett Studios backing Jack Emerson disk show on WNJR Wednesdays . . . WJZ's Pat Barnes to address Chi Radio Station Managers Jan. 18 . . . C. Wylie Calder, manager of WHAN, to join Fred W. Ziv Co. as account exec headquarters in Charleston . . . WINS' "Meet the Public" series being aired from Republic TV Store in Brooklyn . . . Daughter, Tina Lynne, born to the Specs Powells (he's drummer on CBS' "Sing It Again") . . . Beverly Roberts joins "Lora Lawton" . . . Richard Sanders and Vinton Hayworth new to "Romance of Helen Trent" . . . Geoffrey Bryant added to "Our Gal Sunday" . . . Robert Donley and Hazel Latowsky new to "David Harum" . . . Charles Penman new "Backstage Wife" player . . . Ivor Francis to "Young Widder Brown" and Flora Campbell to "Front Page Farrell" cast . . . Mike Hughes, ex-editor of Sponsor, going to Sales Management mag . . . WMGM to hold its annual Xmas party for underprivileged kids at Forest House tomorrow (Thurs.) . . . Dorothy Hummitch, singer with the Chordettes on Arthur Godfrey's stanzas, to wed Dec. 31 . . . Betty Powell new radio director for America's Future.

Priscilla Farley transferred from NBC's AM audition and casting department to the net's TV talent division as assistant to Martin Regley . . . Y & R's General Foods daytime, "Second Mrs. Burton," starring Patsy Campbell and Dwight Weist, celebrates 1,000th airing Friday (23) . . . Radio actor Merrill E. Joels narrated the Frank Buck "Bring 'Em Back Alive" album for Columbia Records last week . . . Henry Morgan will guest on Sidney Walton's news and commentary program over the Mutual network New Year's Day (1).

Actress Jan Miner (on CBS' "Crime Photographer") bought a home on Meredith Neck, N. H. . . . Nick Pano, Italian comic, started a WOV series this week . . . ABC announcer Charles Woods, gifted four web gals with Siamese kittens . . . WNEW thrush Peggy Ann Ellis doubling on Art Ford's WPIX show . . . Doug Meservey, lissansing the RCA-sponsored (starting next month) Screen Directors Playhouse on NBC for J. Walter Thompson, in N. Y., for client-agency huddles . . . Rod Erickson upped to radio-TV manager for Y & R . . . Happy Chandler voted the Graham McNamee Memorial award yesterday by Sports Broadcasters Assn. . . Irene and Renee Kuhn to be aired from Spain on WNBC Sat. (24) noon.

### IN HOLLYWOOD . . .

There'll be still another beer show on NBC if Falstaff likes the audition record of Meredith Willson and his Talking People. He cut a disk last week and it's whirling its way to the brewer. Same old format but with the same old lush music as only Willson can compound it. . . . Tony Leader of Tigertail Road (his L.A. address) is thoroughly chastened by his Broadway experience and will confine his directing to radio with an occasional excursion into TV. Under his direction "Suspense" rose to its highest rating and consistently perched high in Hooper's flighty 15 . . . Chet Huntley wound up his six-week European junket and again is making the news on CBS . . . Frank Samuels' son, Jack, on the mend after auto crash which cost life of his bride of three months . . . Marnie Manheim moved "out of the smog into the fog," which is his way of saying he changed residence from inland L.A. to the Coast line . . . Louella Parsons more delighted with her new Hooper-ating than any Christmas gift she'll receive and that's measured in van loads. She's only a point and a fraction behind Walter Winchell.

George Jessel is turning a deaf ear to all radio offers, and they've been pouring in, until after he finishes production of two pictures at 20th-Fox . . . Bill Thompson has been thumbed to the bench by his medico and will have to forego his campaigning against juvenile delinquency for a few months . . . Howard (15) Meighan probably knows more inventors than anyone in town, having more than a dilettante interest in patents . . . Neil Reagan, topper here for McCann-Erickson, must rate the credit for "planting" the first camel ever seen in Puerto Rico. He rounded up the humped beast for a Camel cigarette promotion stunt on the island at \$210 a week . . . NBC and Martin and Lewis are talking a new contract . . . NBC workers cheered by their year-end bonus of a week's pay. At Don Lee it was a month's salary but the other nets passed up the bonus.

### IN CHICAGO . . .

In Chi for MBS Board of Directors' meeting last week were chairman Theodore Streibert, WOR proxy, J. R. Poppo, of WOR, and Frank White, MBS president. ABC web has donated facilities to air 30 minutes' Christmas program of WCFL's "Junior Junction" program for benefit Chrs Public Schools, 9:30 a.m. (24) . . . Niles Trammell, NBC board chairman, and James Gaines, director of NBC owned-and-operated stations in Chi last week for confab with midwest radio and TV officials . . . Upped from steno dept. in NBC central division is Ethel Ranger to promotion and advertising staff writer . . . WMOR-FM's Robert Schukne guested Rep. Sidney Yates, just returned from Europe, on "Press Conference on the Air" 6:45 p.m. . . . Gene Autry will air his CBS show from WBBM Jan. 21, 7 to 7:30 p.m. (CST) . . . Dickens' "Christmas Carol" will be read in verse for the first time in Chi radio history over WLS Christmas Eve . . . Marjorie Shapiro, formerly member of WBBM schedule dept., now working in Radio Sales . . . Bert Wilson to be guested on Eddie Hubbard's ABC Club disk jockey show over WIND (21), 10:05 to 11 p.m. . . . Kenneth D. Norberg, who bowed out as director of educational research for Encyclopedia Britannica Films, is new prof at the audio-visual centre of the University of Chi . . . On Dec. 23 Don McNeill, of ABC's "Breakfast Club," will celebrate his 42nd birthday. Show will feature special birthday and Christmas party, with wife Kay and sons Tommy, Donnie, and Bobby appearing.

#### SPEAKING OF RADIO

With Jack Kinzel  
15 Mins., Tues., 6:30 p.m.  
Sustaining  
KIRO, Seattle

This smart promotional program has been moved from here to there several times in its history and cancelled once, but it now seems permanently settled in the 6:30 slot on Tuesday. It deserves a good

spot, for it is a bright, informative session on radio, people, programs and prospects. Jack Kinzel does a fine job in rounding up and writing the show which he also broadcasts in showmanly manner.

Program includes news and information on other stations in addition to KIRO, adding up to a solid session of radio information that should appeal to any listener. *Read.*

# METRO TAKING OVER MUTUAL?

## Stations Carrying Evangelist Ham's Broadcasts Under Scrutiny of FCC

Washington, Dec. 20. Several radio stations in the South and Southwest may be put on the spot by the FCC for selling time to Mordecai F. Ham, radio evangelist, *VARIETY* learned last week. It's understood the agency is actively pursuing a complaint filed by Judge Emanuel Lewis of Savannah, Ga., charging Ham with making anti-Semitic broadcasts over 32 stations.

Although the agency is mum on such matters until it is ready to take action, it was reported here that a couple of stations have dropped Ham since the complaint was received last October and that renewal applications of two other outlets carrying the broadcasts are being held up pending further investigation.

Commission is known to have asked Lewis to submit further information on his complaint. It is expected that action may be taken upon receipt of this data.

Lewis is a probate court judge in Savannah and is prominent in civic affairs. He is also chairman of the southern regional advisory board of the Anti-Defamation League but petitioned the Commission in an individual capacity. ADL is interested in the case as an observer.

Ham's alleged anti-Semitism is sometimes difficult to pin down. Lewis has told the Commission but he advised the agency that a group of Protestant, Catholic and Hebrew ministers in Atlanta, who have heard the broadcasts, are willing to testify to it if a hearing is held.

Lewis's complaint says Ham attempts to conceal his anti-Semitic purpose by "shrouding" his statements in "religious verbiage." As an example he cites a broadcast of

(Continued on page 32)

## KOB the Winnah In 'Battle of 770'

Washington, Dec. 20. ABC's four-year fight to get KOB of Albuquerque, N. M., to give up its "temporary" use of WJZ's 770 kc channel was lost last week when the FCC again extended KOB's special service authorization.

In an opinion denying ABC's motion to require KOB to get off the channel, the Commission said it saw no satisfactory reason why the station should be required to return to the 1030 kc spot specified in its original license. Use of 1030 by KOB, agency said, would result in severe interference to WBZ in Boston and some loss of audience to KOB.

Question of KOB's permanent assignment, FCC said, involves the classification of the two clear channels, 770 and 1030, which cannot be determined until a decision is reached on the long-pending proceeding on disposition of all clear channels. Commission noted that WJZ itself recognized "and strongly argued" that KOB problem is subsidiary to the broad clear channel determinations.

All it can do now, said FCC, is keep the status quo inasmuch as a change in the KOB frequency would be only a temporary expedient.

## Reps Name Avery Prez

Lewis H. Avery, of Avery-Knodel, was elected proxy of the National Assn. of Radio Stations Representatives last week, succeeding Frank Headley, of Headley-Reed. Other officers are vicepres. Richard Buckley, John Blair, secretary. James LeBaron, RA-Tel. Representative, treasurer. Joseph Timlin, Branham Co., directors. Eugene Katz, Katz agency. Headley, and Joseph J. Weed, Weed & Co.

T. F. Flanagan continues as managing director.

## FOLLOWS 20TH'S ABC REPORT

Speculation on the ultimate fate of the Mutual network is intensified with reports that Metro and its parent Loew's, Inc., organization may move in for a takeover of the now cooperatively-owned network.

For years anti-radio and anti-television, Metro in the past year has been doing almost a complete reversal, with the Loew's-owned WMGM in New York in recent months getting a bigtime talent assist from its Hollywood studio hierarchy. Like 20th-Fox, which previously had initiated overtures toward acquiring ABC network from Ed Noble to deal which subsequently went cold, Metro, it's reported, eventually envisions a TV

Mac Benoff

Solicitor

### The Fall of the Goldbergs

one of the many amazing byline features in the upcoming

44th Anniversary Number

of  
**VARIETY**  
Due Soon

## FMers Lukewarm To FCC Proposal For Longer Hours

Washington, Dec. 20. Proposal of the FCC to extend broadcasting schedules of FM stations is not making too many friends. Some operators are telling the agency it's tough enough to hold on with parttime programming, let alone longer hours.

Not only are the exclusive FMers, who have no AM affiliates to carry the losses, lukewarm to the idea. Some AM-FM operators, who would be required to duplicate fulltime on FM after two years don't like it either. Especially where, for topographic reasons, the AM and FM transmitters are several miles apart, the longer hours mean hiring more engineers in addition to other expenses.

One such operator, WESB, Bradford, Pa., told the Commission last week it has tried hard to gain public acceptance for FM but in spite of its efforts, it has had "the same results experienced by the industry in general—disappointment and heavy losses."

Like most other FMers, WESB said it's having difficulty persuading its stockholders to continue operating at a substantial loss with no hope for a change yet appearing on the financial horizon. The additional burden of commission's proposed regulations would impose it declared, "will greatly lessen our chance for survival."

Recently an AM-FM operator in the Washington, D. C. area urged the Commission to investigate the causes of FM's flop. A petition filed by Frank Fletcher, co-owner of WABL, Arlington, Va., and a director of the National Assn. of Broadcasters, suggested the agency look into manufacturing industry policies among other things, regarding production of FM receivers.

## BOB HOPE OFF SWAN, LEVER TO PUSH SURF

Hollywood, Dec. 20. Bob Hope becomes triple-blurber after Jan. 3, when Lever Bros. takes him off Swan Soap and splits billing among three agencies. He'll plug Lux (J. Walter Thompson), Spay (Ruthrauff & Ryan) and Surf (N. W. Ayer). BRD&O (Swan) will continue handling production. Al Capraff production. Dropping of Swan said due to hefty sales of detergents, with Lever pushing Surf hard.

### WE'S \$1 DIVVY

Western Electric Co. directors declared \$1 dividend on outstanding capital stock last week. Divvy is payable Dec. 30 to stockholders of record Dec. 23.

## MBS' \$3,000,000 Biz

In a sudden spurt of sponsorship activity over the past week, Mutual clicked on all four billings cylinders with \$3,000,000 in new business in the till.

On the heels of Paramount buying a network for the "Samson and Delilah" preem, 20th-Fox this week bought the full web for a five-minute New Year's midnight news program to plug its "12 o'clock High" pic in addition. Analyst has bought two shows, including "Falcon" for the Sunday night at 7 spot opposite CBS Jack Benny and a Saturday 5 to 5:30 audience participation show. Muntz-TV has put in an order for a network show and Radie Harris has been bought by Bowery's, Inc., for a Coast-originating afternoon cross-the-board program starting Jan. 7. Latter goes into the 5:30-5:45 slot. Finally, Miles has bought "Ladies Fair" for its new antihistamine product.

empire of its own. All of which would tie in with the report of its casting eyes Mutual-ward in setting the coast-to-coast groundwork.

Mutual as yet has not moved into the video network picture, but its chief stockholder stations WOR-TV, New York; WGN-TV, Chicago and Don Lee on the Coast are solidly entrenched video-wise.

Report is that Bertram Lebuhr Jr., general manager of WMGM, and closely identified with the Metro-Loew echelon, would step into the key operational picture. Question raised, of course, is whether WMGM, 50,000-watt station would move in as the New York flagship instead of WOR. Latter station has variously been reported as available for sale, it being known that Jack Straus (Mac's) wouldn't be averse to disposing of the outlet if the right price was offered.

In the face of a 1949 billings nose-dive and increasing evidence that four major radio networks cannot possibly survive in the upcoming TV era, the "whither Mutual" kickaround has been gaining momentum in industry circles. For some time it's been reported that the lucratively-heeled Mutual-stockholding Yankee Network ownership (Tom O'Neil of the General Tire family) would like to retire from its Mutual link upon expiration of its present contract because of the heavy tariff inflicted on Yankee.

## The New Hoopers

(Dec. 15)

Jack Benny (CBS)	26.6
Lux Radio Theatre (CBS)	22.6
Fisher & Molly (NBC)	20.4
Talent Scouts (CBS)	19.7
My Friend Irma (CBS)	19.3
Bing Crosby (CBS)	19.2
Bob Hope (NBC)	18.7
Mr. Chamberlain (CBS)	17.4
Amos 'n' Andy (CBS)	17.3
Edgar Bergen (CBS)	17.3
Big Town (NBC)	16.8
Walter Winchell (ABC)	16.7
People Are Funny (NBC)	16.1
This Is Your FBI (ABC)	15.9
Mr. Keen (CBS)	15.8

## Freelancers' 'Writers Cramp' Lament As Networks Scrimp on Scripts

Theodore C. Streibert  
(President of WOR)  
observes

### Video Is the Tack in Radio's Swivel Chair

one of the many interesting editorial features in the upcoming

44th Anniversary Number

of  
**VARIETY**  
Due Soon

Literateurs are beginning to complain about "writers' cramp" as the networks crimp on scripts. A straw in the cold wind whistling through the scriveners' market place is the fact that top freelancers are willing to abandon their liberty for the security of staff jobs.

ABC, reversing the current trend for smaller staffs, this week added four new writers. They are Louis M. Heyward, who penned for "Claudia," Harvest of Stars and "Johnny Desmond"; Vera Oldham, scripter for "Parker Family," "Show Boat" and "Man Called X"; Michael Sklar, whose credits include "Cavalade of America," "Inner Sanctum" and "You Are There," and Arlene Wood, junior writer, former copy chief of a local station.

The ABC script department now totals 16 members. According to department manager John C. Turner the expansion is due to growth of house-built and -written shows, while freelancers are willing to take staff posts because of their relative security. "The more writers we have on staff," Turner said, "the greater our chances of developing new ideas and turning out better shows. It's very difficult to extract from freelancers scripts that meet the tight requirements of a strictly formatted multi-weekly stanza. House writers know the running styles and needs of these series."

The trend towards hiring writers rather than buying freelance scripts, which is evident at the webs and among some independent packagers is arousing criticism from story peddlers. Latter fear that this will result in a narrowing of their market.

The writers are finding new outlets in television, but are beefing about alleged "abuses." One complaint is that the webs are demanding property rights for adaptations. As one writers' agent put it, (Continued on page 32)

## Bankrupt Station Ordered Off Air; Balk ILGWU Sale

Washington, Dec. 20.

In an unprecedented action the FCC last week ordered a radio station off the air after it had become bankrupt and the trustee tried to sell it to the International Ladies Garment Workers Union. But the agency offered to suspend revocation upon a request for hearing of the case.

Commission action was taken on KWIK of Burbank, Calif., on a finding that ownership in the station had been illegally transferred before it was taken over by Leslie S. Bowden, trustee in bankruptcy, who has been operating the outlet to protect the creditors. Bowden had asked the agency to assign the license to him so he could legally transfer the facilities to ILGWU for a \$40,000 consideration.

The Union wants the station in order to increase its audience in the Los Angeles area. It now operates an FM outlet (KFMV) in L.A.

Bowden recently petitioned the Commission to call off hearings on the transfer application to expedite sale of the station in the interest of the creditors. He had asked for approval without hearing and suggested oral arguments on any questions that may be raised.

But the Commission, concerned with discrepancies in the station's financial reports when it began operation in 1947 and in later reports filed with it, postponed the hearings indefinitely. Its concern was justified, it found, on comparison of its data with records of the station's books supplied by the trustee.

Agency said that if it had held a hearing and as a result, had denied transfer to Bowden, "we would be faced with a situation (Continued on page 32)

## UPSURGE OF 'PEOPLE' RATING SOOTHES GULF

Unhappy over the initial 5.1 radio ratings, following switchover of "We the People" from CBS to Friday night on NBC, Gulf Oil, the sponsor, took heart last week when the new tallies showed "People" hitting a 7.3 and passing its CBS competition, "My Favorite Husband," which came in with a 7.0.

However, Friday is strictly ABC's "baby." "People" and "Husband" are stacked up against "This Is Your FBI," which boasts no less than a 15.5.

An AM-TV simulcast, "People" shared a 30 on the video graphs. That practically made the Gulf boys jubilant. The oil company switched networks because of a TV time clearance snag on CBS.

## NBC Sustaining Roster Shuffled

NBC's sustaining roster is getting a major overhauling, designed primarily to fill the 6:30 to 7:30 Sunday evening hour when "Hollywood Calling" gets beaved off, and to fill the 7:30 to 8 Saturday evening vacancy created by "Richard Diamond" moving into Sunday at 5 under Helms-Watch auspices.

Either Henry Morgan or Dean Martin and Jerry Lewis will go into the 6:30 Sabbath segment, with an adventure stanza doctored into 7 o'clock. Web may give the nod to the Brian Donlevy "Dangerous Assignment," with two possible alternatives—Douglas Fairbanks in "Silent Men" or a new Joel Hamill-scripted show, "Alcatraz."

As the Saturday replacement for "Diamond," NBC plans to install "Radio City Playhouse," but with a new title and with a strictly mysterious format.

The Sunday 4 and 4:30 program lineup will be reshuffled with "Archie Andrews" getting the nod on the former time and a new mystery show with a name star going into 4:30.

## The Last 'Command'

Hollywood, Dec. 20

"Command Performance" signed off Monday (19) after 414 performances in seven and a half years with Danny Kaye, Dorothy Shay, Ken Carpenter and the Hoosier Hotshots performing for the Armed Forces Radio Service. Vic Knight and Glenn Wheaton, first producers of the show, guested on the last broadcast.

More than 250 radio and film stars appeared on the program during and after the war. Show was dropped due to a cut in the AFPS budget.

## TV Needs 'Boxoffice' Element To Realize Potential, Video Study Shows

Television, because of its enormous costs will never be able to realize its total potentialities if it's to be dependent on advertising revenue alone. As a result, it seems an "absolute inevitability" that the industry "will find a way to collect the billions of dollars to be made and the vast usefulness to be realized upon by adding a boxoffice to television." That conclusion was drawn this week by the Faught Co., an indie business consultant firm, after six months of intensive research and analysis of TV.

Predicating an eventual video system of 1,000 stations and 200 satellites operating a four equally-sized networks operating 70 hours per week, Dr. Millard C. Faught, author of the report, estimated the total annual costs for the industry at \$1,740,352,500. Pointing out that the percentage of total dollars spent on advertising in 1948 was 2.1%, he calculated it would be necessary to raise \$80,000,000,000 in new business to provide TV with that \$1,740,352,500 in ad revenue. Thus even though TV should "no add to the total national income as to stimulate more new advertising dollars than it will steal from other media," Dr. Faught concludes, it will still not be able to operate profitably if it depends on sponsors alone.

While Zenith Radio, with its Phonovision system, has been the leading exponent of a boxoffice-type video, Dr. Faught told VARIETY neither Zenith nor any other company had anything to do with the report. It was financed entirely as an indie venture, he said, as the first step by his company to enter TV. He quoted a letter received from FCC chairman Wayne Coy, to whom a copy of the report had been mailed, as saying it is "provocative and useful to anyone who wants to think about TV instead of just speculate about it."

Development of some system of charging viewers for top-quality programs, including first run feature films, Dr. Faught said, could enable Hollywood to increase its own boxoffice take by \$1,000,000 per day eventually and also provide another \$500,000 per day of income to the TV transmitting stations and the telephone companies. Such a system would also make possible \$25,000,000 gates for top sports events and "would offer a potential new solution to the tuition crisis in our colleges and universities by taking up where the correspondence schools leave off in selling almost every kind of education via television."

### ABC TELE WRAPS UP SECOND CLEVELAND OUTLET

A new approach that may ease the networks' problem in clearing time may result from ABC-TV's parting of a second video affiliate in Cleveland, WXL. The new station, which is linked via coaxial cable, will carry the web's programs that ABC's primary affiliate, WEWS, is unable to air because of previous commitments.

Tougher for the chains, in addition to cable allocations, has been the multiple affiliations of stations, which frequently has cost them billings when they can't line up outlets in markets the bankroller wants. The ABC development, which gives the web double outlets, may prove an answer to stations' multi-affiliation.

### Chas. Henderson, Levant For TV Tune Quizzer

New television quiz show, in which only the middle parts of tunes will be played for a guest panel of celebs to identify, is being packaged by Louis G. Cowan and Charles Henderson. Titled "Riddle of the Middle," a kinescope audition will be cut Friday (23) for presentation to prospective sponsors and networks.

Henderson, now co-producer with his wife, Mirra Mayfair, of ABC-TV's "Stop the Music," will co-emcee the show with Oscar Levant. Guest lineup for the kickoff show comprises Anita Loos, Deems Taylor, William Gaxton and John C. Wilson.

### Veteran Recording-Radio-TV Maestro

Harry Sosnik

gives account to some

### Music Problems in Musical Television Programs

one of the many editorial features in the upcoming

44th Anniversary Number of

VARIETY  
Due Soon

### \$70,000,000 in Cathode Ray Tubes Shipped In First 10 Months of '49

Washington, Dec. 20.

With record shipments during October of 456,000 units, factory sales of cathode ray tubes to television receiver manufacturers during the first 10 months of 1949 totaled 2,423,000 valued at nearly \$70,000,000, Radio Mfrs Assn reported last week. October sales were more than double those of previous months.

Report noted continued trend toward larger picture screens, with nearly half of October sales comprised of tubes 12 inches to 14 inches and tubes above 14 inches accounting for 17%. Tubes less than nine inches provided only 3.4% of month's shipments.

### PALLADIUM BALLROOM GOES INTO VIDEO

Hollywood, Dec. 20.

Palladium Ballroom has packaged a 30-minute, once weekly program for its entry into television. Ballroom is currently negotiating with KTTV for the presentation of the show. Sustaining arrangements call for Palladium to set up coin for band and talent with station laying out money for line charges and remote telenessing. Move is being made by the ballroom in hopes of hyping business.

Show will be titled "Fun at the Hollywood Palladium." Initialed, slated for Jan. 10, will feature Freddy Martin and arch, if leader agrees to final terms. Following Martin will be Claude Thornhill. Palladium will insert variety acts into the show.

KTTV is a likely spot for the Palladium to air its package. Station is owned by the L. A. Times and CBS. The Times also owns the ground on which the Palladium is built.

Palladium is the third ballroom locally to open its doors to television. Santa Monica Ballroom started it off with a weekly Spade Cooley show, which is beamed by KTLA. Aragon has two video layouts emanating from there each week, also telecast over KTLA. Shows have helped boost boxoffice receipts, but only on the nights of the shows.

### New Year's Telenews Specials for NBC, CBS

Special New Year's programs on both NBC-TV and CBS-TV have been set by Telenews Productions, producers of the Telenews-INS newscast. Former web will have "Exit '49," an hour-long show comprising filmed highlights of the last year, narrated by Robert Trout. Program is to be sponsored by Balantine, through the J. Walter Thompson agency.

For CBS, Telenews will air highlights of the top three football games to be played Jan. 2 in a half-hour film show the following day. It is to be bankrolled by Gillette, through Mason agency. Production outfit has arranged for fast air-line service to process the film on time and has hired a helicopter to carry Rose Bowl films from Pasadena to the Los Angeles airport for shipment east.

### Hub's 213,425 TV Sets

Boston, Dec. 20.

Joint survey by WNAC-TV and WBZ-TV place the number of video sets in Greater Boston coverage area at 213,425.

Survey places 208,657 sets in private homes and 4,767 in public places. This is an increase of 36,390 sets since the Nov. 1 survey.

### FCC Sees Don Lee Preferred in TV Bid Over Pauley

Washington, Dec. 20.

The FCC last week asked the U. S. Court of Appeals to dismiss an appeal by Ed Pauley's Television California group. Appeal contests agency action of May, 1948 in setting aside a video channel in San Francisco for Don Lee, pending outcome of an investigation of the latter's network operations. Pauley claims he should have a right to compete for the channel as well as for two other unassigned channels in Frisco.

In a brief filed with the court, the commission contends Don Lee is entitled to prior consideration for the channel since its application stood alone when three channels were available but was held up until Lee's qualifications were determined. FCC admitted it erred in previously lumping Lee's application with the others which came in later, but asserted that the applicants "have no vested rights in procedural errors made by the Commission."

Brief asserted that giving Don Lee's application a separate hearing status doesn't grant the channel to Lee or deny it to others. Any such argument, it said, "would be an unsubstantiated and speculative anticipation as to the action which the Commission might take on Don Lee's renewal applications and its television application."

Brief added that Don Lee originally applied for TV in Frisco in 1943 but was held up by the war. When postwar allocations gave Frisco six channels, Don Lee's application was one of seven lumped for hearing. However, one applicant dropped out and the hearing was cancelled. Three channels were then granted, after which two other applicants withdrew, leaving Lee the lone applicant for 10 months when three channels were available.

Subsequently, applications were filed by eight more contestants, including Paramount, 20th-Fox and CBS. The Commission at first consolidated these eight with Don Lee's for hearing, but severed Lee from the proceedings on its petition that its application be granted conditionally or be held up pending the outcome of the investigation into its AM operations.

Pauley contends the severance order, by reducing the number of channels to two in the hearings on other applicants, injures his application.

### 'Guggenheim' to WPIX

Addison Smith, indie radio-television package producer, has sold a new quiz show to the N. Y. Daily News' WPIX. Titled "Guggenheim," it is to be aired in the Friday night 7:30 to 8 slot starting Dec. 30.

Show will be based on the old parlor game of the title, with a panel of guest celebs participating. John K. M. McCaffery will emcee. No sponsor has yet been inked.

### Ted Mack

who has had experience with radio and video amateurs knows whereof he speaks in

### From Corse Payton to TV

an amusing byline feature in the upcoming

44th Anniversary Number of

VARIETY

Due Soon

## Inside Television

TelePIX, daily newscast of the N. Y. Daily News' WPIX, accomplished the fastest job yet in video news coverage yesterday (Tues.) when it had films of Mayor William O'Dwyer's wedding on the air less than five hours after the event. O'Dwyer married Sloan Simpson in Stuart, Fla., yesterday morning, with a TelePIX camera crew on hand. Films were rushed by plane to N. Y., processed and edited and put on the air in a special showing at 5 p.m. Films were repeated at the regular TelePIX airings at 7-13 p.m. and the station's sign-off.

The story on a projected tele version of "Claudia" maritally linked Carol Irwin and William Brown Meloney by error. Actually Miss Irwin is married to Paul M. Hollister, and Meloney is the husband of Rose Franken, who authored the "Claudia" property which Miss Irwin may produce if the series is televised. Considerable interest in the TV "Claudia" is reported. It has been done as a play, pic and on radio.

Confirming previous findings by other research outfits, Audience Research, Inc. has found that films rate second to television for entertainment among TV set-owning filmgroers. Among filmgroers without video receivers in the family, pic represent the favorite evening pastime of 34%, radio of 14% and TV of 3%. But, when a family buys a set, films drop in favor from 34% to 28%, video rises to 37% and radio drops to 4%.

In a statement accompanying the findings, ARI points out "Actually it is to the credit of movies that they hold up so well among television set-owners, placing a fairly close second to a competing visual medium which has invaded the family parlor and represents no out-of-pocket cost after the initial investment in a set. On the other hand, it is quite evident the only reason that TV cannot be regarded as a serious nationwide competitor to the movies at this time is the fact that less than one in 10 families have TV sets at present."

Last minute cancellation of the off-Broadway revue, "Mostly Music," over WPIX's "Backstage" Thursday (15) was reportedly due to objectionable material. Station, it's understood, found fault with the major sketch "Champeen," in which a mother constantly takes swigs from a bottle of booze while her son sings a song slamming her. Move, reportedly, wasn't decided upon until the night before the skit was slated to go on.

Alternate performers were picked at the last minute from the assemblage hanging out at the Rumpus Room, an off-Broadway meeting place in Carnegie Hall. Of some 23 acts auditioned, six were picked to appear on the show, which runs 45 minutes and is emceed by Art Ford.

### Client-Less 'Who Said That' Continues as Sustainer

Crosley Corp. is dropping sponsorship of NBC-TV's "Who Said That?" after this week and the show will move then from its current Saturday night at 9 slot into the 8:30 to 9 p.m. period on Thursdays. Show, produced by Fred W. Friendly, will be continued there as a sustainer.

"Mary Kay and Johnny," now occupying the Thursday night time, is to be moved to Saturdays but a definite time on the latter evening hasn't been set. Crosley plans to continue sponsorship of "This is Show Business" Sunday nights on CBS-TV on an alternate week basis.

### G.I. Insurance Refunds Seen Hypoing Set Sales By About 1,100,000

Boston, Dec. 20.

According to a survey by the Raytheon Manufacturing Co., G.I. insurance refunds will do plenty to hypo sales of video sets hereabouts. Results show that one out of five vets intend to put all or part into purchase of sets.

If these figures hold up around the country it is estimated that ex-GIs will purchase about 1,100,000 sets during the first three months of 1950.

### CONGOLEUM-NAIRN BUYS GARROWAY SHOW

Deal signed last week for Congoleum-Nairn to sponsor NBC-TV's "Garroway at Large" show starting Feb. 19 has television broadcasters confidently looking forward to a number of other new advertisers entering the medium early in 1950. Nationwide set circulation, they point out, will near 3,500,000 by the end of this year and many prospective advertisers who had been sitting out for various reasons are definitely planning video for their future.

Pacting by Congoleum for the Garroway show was set by the McCann-Erickson agency and represents the linoleum manufacturer's initial TV entry. Program, originating from Chicago and aired Sunday nights from 10 to 10:30, has been drawing ratings consistently around the 15 marker but had trouble finding a bankroller through fear by many potential sponsors that the format is too subtle for average viewers. Also snafuing earlier deals was emcee Dave Garroway's insistence that he have a say in deciding the type of commercials to be used.

### ABC All-Advertisement Video 'Holiday Hints' To Shun Entertainment

A frankly "no-entertainment" program is being readied by WJZ-TV, N. Y. Stanzas will be an outgrowth of "Holiday Hints" which has been aired for two months on the ABC key, a demonstrator show which pulled in a large number of participating sponsors and was expanded from 15 to 45 minutes a week. "Hints" wound up its run this week.

Early next year the new series will be launched, dropping the entertainment features of "Hints" and devoted entirely to commercial demonstrations. Web's feeling is based on the fact that shoppers are interested in new products and services and will view an all-advertisement airer just as newspaper readers pore over the classified section. Selling power of such a show, it's felt, is indicated by the fact that the Ritz Thrift Shop (which sells second-hand fur coats) garnered more than \$5,000 in sales from an expenditure of \$500. Stanzas attracted several sponsors who had never used TV previously.

### Fitzgeralds Swap Off Sunday AM for Added TV

Ed and Pegueen Fitzgerald who have been doing their Mr. and Mrs. stilt seven mornings a week for eight years, are working out a deal with WJZ, N. Y., to allow them to drop their Sunday stanzas for 13 weeks, and perhaps permanently, in exchange for an added video show. If the arrangement goes through, their last Sabbath broadcast would be Jan. 8.

Under the proposed setup, the Fitzgeralds would do supplementary 15-minute telecast for ABC-TV in addition to their WJZ-TV Thursday evening show at 7-7:15 p.m. A Detroit appliance manufacturer is now screening a kinescope of the video series and may pick up the tab for networking the Fitzgeralds for the additional 7-7:30 slot.

The veteran breakfast team will broadcast Saturday (24) from Saks 5th Ave. with the Saks choral group. Department store is opening at 8 a.m. especially for the occasion and the broadcast will be beamed to the sidewalk via the public address system as it doesn't open for business until 9:30 a.m. Fitzgeralds' visit is at the request of Saks general manager Ray Johnson.

### 22,000 Dallas-Fort Worth Sets

Dallas, Dec. 20.

According to latest reports here that are about 22,000 television receivers in the Dallas-Fort Worth area.

# VIDEO'S '50 ACCENT ON WRITING

## Tempers Flare in Cincy on Political Time Claimed Denied on WLW-T

Cincinnati, Dec. 20.

New "Report to the People" weekly series which opened last week (11) on WLW-T has aroused a political rumpus.

Programs are slated for a discussion of city problems by Mayor Albert D. Cash. He is one of nine councilmen who select the mayor and holds the office by virtue of the 5-4 majority his Charterite party, a combination of Democrats and independent Republicans, holds over old-guard Republicans.

George F. Eyrich, Jr., Republican county chairman, asked the station to give comparable time on the air to his minority group. The request, he said, was made in writing to Robert E. Dunville, president of the Crosley Broadcasting Corp., and brought a negative reply.

Eyrich countered with a threat to file charges against the station with FCC unless the Republican minority in city council received similar video attention.

It was pointed out by Eyrich that AM station WKRC reversed itself under similar circumstances several years ago, when the Republicans held the upper hand in council and Charles P. Taft, a Charterite councilman and part owner of WKRC, demanded equivalent representation for his party or withdrawal of a series on the station conducted by the then Republican mayor.

Replying to Eyrich's assertion that "we certainly intend to press charges to the limit," Dunville denied the programs are political and said: "If the Republicans want to go to the FCC, that course is open to them—but I don't know where it will get them." Dunville said that Cash had been requested to appear on the programs "as Mayor, not as an individual."

## WNBT's 'Spot the Sponsor' As Small Client Come-On Via 1-Minute Pic Series

In a new audience participation device to lure the smaller local sponsors into television, WNBT, NBC's N. Y. flagship, will launch a new show after the first of the year in which the brand names of various sponsors will be spotlighted in a series of one-minute films. Titled "Spot the Sponsor," the films are to be run four times a day Monday through Friday, probably in the early evening hours before the station joins the network.

Films will show shadow boxes of the products and, on the first one watched each day, a femcee will identify each separately. On the second film, she will identify all but one, and the first viewer to phone in the correct answer as to which was omitted will get \$25. Third film will have two products omitted, with the winning viewer getting another \$25, and the fourth will omit three products. First to phone in their names will get \$50. All products represented on the film will be non-competitive and WNBT is pitching the show as the cheapest form of mass high-frequency selling.

Four films are to be run in on station-break time, spaced about half-an-hour apart, so that they can also help lift the ratings of intervening programs. Series is being packaged by Russell Varney and Earl G. Thomas, with Louise Varney serving as the femcee.

### Ken Barry's TV Show

Television producer Bernard Sackett has parted comedian Ken Barry for a series of shows based on the history of American humor. They're to be scripted by Bernie Gould.

Sackett has three other shows in the works, including "Rehearsals With Maggie Teyte," starring the British singer.

### FCC Commissioner Frieda B. Hennock

### Video Ready to Don Seven-League Boots

an interesting byline feature is the upcoming

44th Anniversary Number

of  
**VARIETY**  
Due Soon

## Auto Makers, Dealers Biggest Coast TV Buyers

Hollywood, Dec. 20.

Automobile manufacturers and dealers are playing the largest part in the support of west coast television. Car makers have poured better than \$624,000 into video here during the past year. Figure represents the largest amount of coin to be dumped into the seven stations here by any single industry.

KLATV pulled better than \$225,000 for its share of car biz during the past year. Station has seven shows sponsored by auto manufacturers. Spade Cooley goes for Chevrolet as does Lee Hickey and "Bandstand Revue." Chrysler sponsors station's feature film on Thursdays and Sundays and also picks up the tab for a five a week news show. Murphy Motors, representing Plymouth, sponsors the Jalopy Derby each Sunday. In addition, KTLA has Ford, Lincoln, Mercury and Oldsmobile spots.

Don Otis is on for Ford over KLCATV. Oldsmobile picks up the tab on "Silver's Theatre" and Broadway Motor Sales. Ford carries the coin commitment on a series of English films. Chevrolet sponsored the City College football games this past season. Station also has a long list of General Motors cars spots each week.

Ford goes for a five a week news and weather show over KNBH each week to the tune of about \$50,000 per year. In addition, Pontiac sponsors a sports show and runs daily spots on the station. Hudson carried a program earlier in the year, as did Chevrolet. Buick also came in for some spots. KECA-TV's biggest collection came from

(Continued on page 30)

## Chevy May Renegotiate Schwartz's 'Inside USA'

Despite earlier statements that Chevrolet was cancelling out on CBS-TV's "Inside U. S. A. With Chevrolet" at the end of the current cycle, the possibility for renewal of the program is still good. Producer Arthur Schwartz declared this week that the contract is now being renegotiated and that he is dickering with Chevys and its ad agency, Campbell-Ewald, for a new basis for continuation. CBS also reported this week it is making every effort to continue the show on the air.

First 13 weeks for the show, which is now aired alternate Thursdays from 8:30 to 9 p.m., expires in March. Program carries a \$20,000 talent and production nut and, under the usual escalator clause, the budget would have been upped to about \$30,000 by next fall. Most recent Hooperating was about a 10 and accordingly, Chevy reportedly felt the show was not a good investment dollar-wise.

## SCRIPT PROBLEM HELD MOST ACUTE

Development of writing talent specifically for television looms as the most necessary ingredient in the compounding of better programs for 1950. That is the consensus of video network execs after scanning their accomplishments during the last year and crystal-balling for the months ahead. But at this time the problem is even more acute, since none of the webs have any concrete notions on how to accomplish that goal.

Questioned as to what they considered was new and outstanding in video programming during 1949, web spokesmen frankly conceded that very few shows now being aired could be considered original or outstanding. Admitting that TV has tended too much to routine formats, they believe that nothing exceptional has emerged because the writing has not been exceptional. Going a step further in their self-condemnation, they conceded that, with few exceptions, no writer has been employed by a network on a staff basis.

That the webs also haven't fared too well in their development of professional scripters from other phases of show biz is evidenced by the steadily-mounting complaints of such writers. With a good half-hour script for one of the higher-budgeted dramatic series now paying as high as \$500, the scripters have few complaints now on the pay scale. What they do dislike, however, is the fact that the webs will not pay for a script until after it has been aired, even though it's been definitely accepted. With most dramatic show producers now basing their choice of properties on the availability of name actors, that means writers in many cases may have to wait weeks after a script has been accepted before being paid. No other medium, they point out, operates that way.

Probing further into their present writing drawbacks, the networks admit they have been guilty too often of copying each other. Once one of the webs comes up with a new program format that proves successful, the others rush in with duplicate shows at a speed to satiate the public. They concede consequently that the plethora of dramatic programs on the most recent Hooper, Pulse and Nielsen ratings doesn't represent a pat on the back for the webs. Instead, it underlines an overemphasis on dramatic shows through the ease of getting adaptations in place of original scripts.

With the exception of a few original plays on the lighter series, the net spokesmen are hard put to spotlight any new format ideas developed during the last year. Mentioned most often were NBC-TV's "Garraway at Large" and DuMont's "Hands of Murder." Former show, while it has featured original and unique production techniques, is still a musical variety program. And "Hands," while it has innovated the use of original stories each week and suggestive settings, is still a dramatic show.

## Grunt-Groan Burrows' Closed-Circuit Audition

CBS television was scheduled to audition the projected Abe Burrows wrestling show via a closed circuit pickup from St. Nicholas Arena, N. Y., last night (Tues.) Judson Bailey was named to direct the remote pickup crew.

Show is to comprise an hour of light wrestling matches from the arena with comedian Burrows handling the commentary. Last night's test was scheduled for 10 p.m., but if it proves successful, CBS hopes it can arrange to slot the show weekly in the Tuesday night 8 slot as opposition to Milton Berle's "Texaco Star Theatre" on NBC-TV.

## Loose Schedule on Kines Hampers Web Trailerizing of Programs

### Ben Grauer

wonders if there's

### Too Much Yatata in TV?

...

on covering byline feature is the upcoming

44th Anniversary Number

of  
**VARIETY**  
Due Soon

## Raytheon Bid For More Time on Hub TV Nixed by FCC

Washington, Dec. 20.

Cracking down hard on video permittees stalling on construction, the FCC yesterday (19) refused a time extension to Raytheon Mfg. Co. to complete its TV station in Boston. The action, reversing an initial decision favoring an extension, requires that Raytheon forfeit its channel, thus making available three channels (under present allocations) to six frozen applicants.

Commission decision, unless again reversed under a 20-day procedure for reconsideration means that Boston will have to wait until the freeze is lifted before it gets another video station. Two stations are now in operation.

Argument by Raytheon that it could have the station on the air soon and that a denial of extension would prevent Boston from having a third station for a long time failed to impress the Commission. Present status of Raytheon's construction, the agency said, is "immaterial." Nor, said FCC, does the fact the company laid out funds for equipment since its last extension expired have a bearing on the issues.

Agency concluded that Raytheon "has not been diligent in proceeding with the construction of its proposed television station and was not prevented from completing construction of such station by causes not under its control or by other matters sufficient to justify a third extension of its construction permit."

Commission action automatically knocked out a long-pending application by CBS to buy the unfinished station (for out-of-pocket expenses) and a matching bid under the old AVCQ procedure by Meredith Publishing Co.

As a result of the decision, chances of Paramount and 20th-Fox to obtain stations in Boston may be improved, providing anti-trust violators are permitted to enter the video station field. Par and Fox are among the six frozen applicants in the area. Under present allocations three channels are now available. However, FCC has proposed to delete one channel from Boston.

## Warren Exits Waring Show

Clash of personalities between Fred Waring and CBS-TV director Ralph Warren has resulted in Warren's anking the Sunday night Waring show.

Herb Sussan has been assigned by the web to take over as director for the next three weeks. At that time Bob Banner, now directing NBC-TV's "Garraway at Large" program from Chicago, will join CBS in N. Y. and receive the Waring program on a permanent basis.

Kinescope recordings, although they have been of inestimable value in extension of television network facilities, are also throwing several stumbling blocks in the paths of webs and sponsors. Because of the generally loose schedules on which kines shows are played by many stations, they consistently stymie the webs' plans for trailerizing programs and also make it tough for producers to include topical gags or events.

In radio, the nets have always found that the best way to plug other shows on the air was on radio itself. They found that results from such courtesy announcements, which generally included the time and day for the show plugged, were always better than from newspaper and magazine advertising. Because a TV show may originate live on a certain time and then be played via kine by non-interconnected stations at almost any other time, such a plug in video is worthless.

Networks have partially compensated for that drawback by inserting short clips from shows previously transcribed at station breaks and other available spot times. Such clips have been found to pay off as regular trailers. They must be given regular slotting, however, at time which could be sold to another client. In addition, they are too obviously commercial to be integrated into a live program.

Difficulty presented by kine shows in the use of topical events has been pointed up during the last several weeks by almost every show on the air. Most of the programs have been losing in Christmas gags, carols and other seasonal happenings. Since a show originating in N. Y. is seldom seen on the Coast via kine until two weeks later, such topical occurrences would appear far out-dated on the non-interconnected stations. As a result, programming execs have been forced to be extremely wary of the material in their Christmas shows.

In view of the tremendous value of the kine process, the webs regard such inherent setbacks as minor. Most industry execs, while they will not admit it openly, are convinced now that they could not afford line charges on a coast-to-coast coaxial hookup even if it were available now. As a result, they plan to continue feeding programs via kine for some years to come.

## 'Stickin' to Chi,' Sez Garraway at Philly; Gets Ad Club Award

Philadelphia, Dec. 20.

"For blazing new trails in television and setting high standards of originality in an advertising medium," Dave Garraway was awarded the Philadelphia Junior Advertising Club's award of merit Thursday (15) at a dinner in the Poor Richard Club.

The award was presented by Frank Palumbo, local radio-chain operator. Garraway said his TV show would remain in Chicago. His staff of 130 "is happy there and in New York we'd be subjected to annoying outside influences, back-biting and all that goes with it," Garraway told his listeners.

## 'DICK TRACY' 6G SHOW PEDDLED BY ABC-TV

ABC-TV has been screening for agencies a kine of "Dick Tracy," half-hour Keith Palmer package based on the comic-strip. Series will include the strip's eccentric characters, such as B. O. Plenty and Gravel Gertie, and trick murder weapons like shooting cigars. Package, it's estimated, will sell for under \$6,000 a week.

"A Couple of Joes," which had been dropped by the web, returns in the Wednesday evening lineup at 8 p.m. It fills the spot vacated by the Wendy Barrie show.

**EASY ACES**  
With Jane and Goodman Ace  
Writers: George Foster, Mori  
Green, Jack Raymond  
Director: Jeanne Harrison  
Producer: Ziv Television Programs  
30 Mins., Wed., 7:45 p.m.  
**HUDSON DEALERS**  
DuMont, from N. Y.  
(Aikin-Kynett)

Nearing the 20-year mark on the air, Jane and Goodman Ace have translated their "Easy Aces" show from AM to TV in top-notch style. Packaged on film by the Ziv company, the video version retains all the casually clever humor of the Aces' original domestic comedy sessions plus the addition of important sight values. Basically, however, this show hinges on the mixture of dry subtlety and broad gags which have trademarked the team over the past two decades.

Opening show (14) of the series was simply but ingeniously compounded out of some film clips and a running commentary by the Aces. In a straightforward parlor setting, the couple were shown watching a video program which comprised the celluloid portion, dealing with old New York. By itself, the film was highly entertaining in its spotlighting of early 1900 fashions, places and persons.

During the film's runoff, the Aces engaged in their domestic patter. Jane, as usual, was the dumb Dora, picking up Goodman's snappers very late and dishing up a full share of malapropistic laughs. Goodman Ace delivered his line of gags at a normal conversational pace for easy consumption. The trio of scripters working on this show have apparently found the right "Easy Aces" formula for a crack comedy TV siren with broad appeal. *Herm.*

#### LET'S LOOK AT SPORTS

With Tom Duggan  
Producer: Bill Ray  
Director: Ronald Werreuth  
10 Mins., Mon.-Fri., 10:30 p.m.  
Sustaining  
WNBQ, Chicago

Fast talking Tom Duggan provides more than the usual amount of news for late hour dial twisters in this 10-minute telecast. With slides (pics and cartoons) to illustrate feature stories and news-highlights he gives viewers a poly-sided preview of daily sports happenings.

Show's opening shot is eye-catching innovation, the idea originat-

ing from the newsreels. The sportscaster is caught sitting at his desk while a multi-picture film of sports panorama is flashed on the wall behind him. Program's format is thus conveyed pictorially, establishing a fine introductory mood.

Camera dissolves into shots of pics and cartoons without any perceptible cue from Duggan, who never breaks stride, making for a smooth performance.

Duggan's delivery is tense and accelerated. A smile and a change in pace would relax himself and audience.

**JEROME HINES**  
With Milton Kaye, Guest  
Director: Mende Brown  
15 Mins., 7:15 p.m., Sat.  
WOR-TV, N. Y.

Jerome Hines, the Metropolitan Opera basso, would make an excellent video personality if he'd let loose. He's a tall, handsome gent and his Met affiliation automatically puts him into the upper echelon of singers. It may have been nervousness in connection with his video preem, but he impressed as being somewhat on the stiff side personality-wise. Probably a few more shows under his belt would correct that defect.

Hines warbles a few numbers, explaining the background of the more ambitious efforts, offers a solo spot by his pianist, Milton Kaye, and a guest spot by Lois Hunt, also of the Metop roster. Both these come off well. Kaye's spot is a bit odd, inasmuch as the quest for informality leads Kaye to talk with a pipe clenched in his teeth. *Jose.*

**THE DORSEY CONNORS SHOW**  
Producer: Norman Felton  
Director: Russell Mayberry  
5 Mins., Mon.-thru-Thurs., 10:25 p.m.  
WNBQ, Chicago

The Dorsey Connors Show is a five-minute tele chatter feature dealing with topics ranging from household hints to anecdotes about prominent personalities. Reclining in a lounge chair during the telecast, she speaks directly into the camera. This creates a tendency for the show to become static. Her manner, however, is warm and friendly and using her hands as she talks she manages to convey some idea of motion.

Late hour skedding of show poses question whether dial twisters watching at that time are the type to tune in the program. *Nada.*

## Tele Followup Comment

In the light of recent criticism leveled at tele whodunits for excessive gore, NBC-TV's "The Clock" last week (14) showed restraint. Although there were two murders, they were committed off stage, and the one visible killing (by a cop) was done quickly and without sadism. The emphasis was on the twisted relationship between an overpainted, invalid actress and her submissive son. This silver-cord angle gave an otherwise routine meller an interesting flip.

The dominating mother was intriguingly played by Adelaide Klein, whose interpretation added depth to the piece. One scene, in which the old trapper did a passage from "Macbeth" not only made the actress' quondam glory believable but also had overtones pointing up the horror of the murders she had committed. Oliver Thorndike was good as the weak-willed son, although tending to underscore the submissiveness too heavily. Teensa Star registered well as the heroine. Direction was good, with the opening scenes shot from behind Miss Klein, so her face was not seen—creating an element of suspense. And there were several moments when dialog was dispensed with, in favor of quiet, nervous pantomime. That was understating use of video technique.

A delightful production of Louisa May Alcott's "Little Women" was screened by "Ford Theatre" on CBS-TV last Friday (16), catching the full flavor of the charming March family. There was plenty of eye appeal in the quartet of young actresses who played the girls—Meg Mundy as the boyish, story-writing Jo, Patricia Kirkland as the retiring Beth, June Lockhart as the naive Amy and Kim Hunter as the sweet-sixteen Meg. All were well cast and turned in good performances that delineated their individual characteristics. Particularly fine was Miss Mundy, who held the center of interest most of the time.

Male leads were handled understandingly by Karl Malden (the German professor) and Will Hare (Laurie). Others in the produc-

tion, with similarly top-flight thesping, were Frances Starr, Carroll Ashburn, Ruth McDevitt, Ernest Conart, Bill Lipton and Kathryn Grill.

Ellis Marcus' adaptation made good use of a young miss reading the classic to integrate the episodes and serve as narrator between the acts. Much of the action involved large groups—families were big in those days—but these scenes were well staged and highly visual. There was excellent movement and timing, for instance, in the girls' acting a playlet. Lighting was used effectively, with some sequences opening dark (to create a silhouette) and then brightening as painting coming to life. However, there were a few occasions when the shadow of the mike boom intruded.

There was a lag in interest in the middle of the second act, but as a whole Garth Montgomery's production registered as a tender, engaging story. And the proposal scene between Jo and her professor involved deft direction by Marc Daniels.

Commercials were entertaining. The fashion spot, which included mannikins with Lily Dache gowns, conveyed class appeal and a Christmas giving plug used ballet and pantomime—a refreshing break from raucous spiels.

The fact that it is about Christmas isn't enough to guarantee that a telecast will go over, even with a preschool audience. "Philo Television Theatre" on Sunday (18) dramatized Margaret Cousins' story, "Strange Christmas Dinner," but the effect was not much of a gift to the viewers. It was a tale that borrowed heavily from Dickens' "A Christmas Carol" telling how a Scrooge-type restaurateur tries to dampen the holiday spirit of his cook-brother, waiters, busboy and hatcheck girl. In the end, as you know, his icy heart thaws, he repents and visits his disinherited daughter.

For one solid act co-adapters Fred Coe and Joe Less stacked the cards against the miserly misanthrope, played by Vaughan Taylor, so decisively that it tended to be ludicrous. Much too late in

the piece (25 minutes past the hour) star Melvyn Douglas came in, portraying an omniscient stranger who decks the eatery with holly, breaks out a bowl of punch, starts a roaring blaze in the fireplace and works the magic of Christmas cheer. It was here that the production picked up interest and pace. And by the time the stranger—name of Charles Dickens—left, the play had taken on a fair degree of warmth.

Script worked in some realistic details, such as some TV actor-diners reading a trade paper review panning their show and the hatcheck gal collecting NBC stars' autographs. Douglas was a winning advocate of Yuletide fellowship while Taylor handled his hard-bitten role well and Ralph Riggs was understanding as the sour benefactor's brother.

The Roberta Quinlan show for Mohawk carpets on Friday (16) attempted an extremely ambitious undertaking for a 15-minute period. Sponsors of the program transported a 120-voice chorus from Amsterdam, N. Y., for a program of Christmas tunes. This mixed chorus, comprising workers in the Mohawk plant, under direction of Reginald Harris, is an excellently disciplined group, whose voices have been blended to achieve terrific harmonies. The chorus did excellently with such pieces as "The 12 Days of Christmas," and Mallette's setting to "The Lord's Prayer."

Camera work was similarly in a high vein with the iconoscopes hitting with split-second precision the exact portion of the chorus which was carrying the melody.

Sole defect in planning was the background of "The Lord's Prayer" wherein the only picture presented was a religious thorn. A moment of that would have been sufficient since the program in itself carried out the religious motif.

First television show to capitalize on New York City's current water shortage, DuMont's "Hands of Murder" presented a cleverly-

(Continued on page 30)

# great names help make WOR great!

For more than a quarter-century WOR, and its nationally-noted programs, have been sparking showcases for names that mean magic to millions—and thousands of additional sales to WOR's sponsors whose shows carry them and are surrounded by them. Here, for instance, is a handful of the great people who have appeared on WOR during the past twelve months.

HELEN HAYES  
CLARE BOOTH LUCE  
ROBERT MONTGOMERY  
VINCENT SHEEAN  
JAMES STEWART  
FANNIE HURST  
NETTIE ROSENSTEIN

FRANKLIN DELANO ROOSEVELT, JR.  
CLIFTON FADIMAN  
JOHN CARRADINE  
GLORIA VANDERBILT  
RALPH BELLAMY  
OGDEN NASH  
NANCY WALKER  
SALLY VICTOR  
JOAN BENNETT  
NORMAN THOMAS  
MIRIAM HOPKINS  
HERBERT MARSHALL  
JOHN GIELGUD  
BENNET CERF  
MADELEINE CARROLL  
BILLY ROSE  
HILDEGARDE  
ZERO MOSTEL  
ROBERT FROST  
JOHN D. ROCKEFELLER, III  
ALEC TEMPLETON

WOR—a great station for great names

# A Merry Christmas and A Happy New Year

## To: Our Clients and Their Staffs

- ★ AMERICAN HOME PRODUCTS CORPORATION
- ★ B. T. BABBITT, INC.
- ★ THE PROCTER & GAMBLE COMPANY
- ★ STERLING DRUG INC.

## To: Our Advertising Agents and Their Staffs

- ★ DANCER-FITZGERALD-SAMPLE, INC.
- ★ JOHN F. MURRAY ADVERTISING AGENCY, INC.
- ★ DUANE JONES COMPANY, INC.

## To: Frank and Anne Hummert

- ★ RADIO'S OUTSTANDING CREATIVE TEAM

## To: All the Personnel of Our Shows

AMERICAN ALBUM OF FAMILIAR MUSIC	
MYSTERY THEATRE	MR. CHAMELEON
MR. KEEN, TRACER OF LOST PERSONS	
BACKSTAGE WIFE	LORA LAWTON
DAVID HARUM	OUR GAL SUNDAY
FRONT PAGE FARRELL	ROMANCE OF HELEN TRENT
JUST PLAIN BILL	STELLA DALLAS
LORENZO JONES	YOUNG WIDDER BROWN

FROM THE STAFF  
OF

**AIR FEATURES, Inc.**

## Tele Followups

Continued from page 28

scripted and well-acted half-hour meller Friday night (16). To avoid a "Martian scare," scripters Larry Menkin and Charles Speer prefaced their story of water rationing and bootlegging in 1952 with an obvious but effective twist—the simple expedient of setting the scene by having two TV writers dreaming up the story for a video show.

Yarn was slightly far-fetched at times, involving an harassed father killing the water bootlegger who refused to let him have another gallon of the precious stuff for his sick child because the father withheld on payment for the first gallon. Dialog, too, tended to triteness, with such phrases as "It's all pounding in on me, in waves" repeated too often for comfort. But, it was a good show and played well, with Henry Jones, Elliott Sullivan, Marilyn Monk and Ray Mulderie topping an okay cast.

As usual on this series, Menkin's production and Frank Bunetta's direction teamed admirably to keep the pace taut. That idea of using only suggestive sets instead of fullscale backgrounds, and racing the tempo via machine-gun camera cuts, is both inexpensive and good.

CBS-TV's "This Is Show Business" continues week after week as an entertainingly funny program but it apparently is finding it increasingly difficult to dream up those so-called problems the guest talent presents to the panel. On last Sunday night's (18) show, for example, Met-opera soprano Rose Stevens took the panel to task

for the way they had treated opera previously. It certainly was no problem but it was a good device to get Miss Stevens on the show.

As usual, most of the fun lay in the badinage among the panel members, comprising George S. Kaufman, Abe Burrows and guest Gloria Swanson, as they swapped quips with moderator Clifton Fadiman and the "problem" talent. In addition to Miss Stevens, who thrashed one tune neatly, Billy Gilbert was on with his sneering routine and a question of whether to return to film work for more sneezing or stay in N.Y. for a non-sneezing role in an upcoming legit. Dance team of Helene and Howard wowed with their comic terping more than with their contrived problem of how to offset the jealousy of the male member's gal friend.

First of the Texaco Star Theatre's shows this season without its number one attraction, Milton Berle, socked home. To overcome the absence of its prime performer, off on a two-week Florida vacation, the Kudner Agency and the William Morris office adopted a forget-the-budget attitude and lined up one of the strongest casts seen on a vaudeo program.

There was only one weak link, emcee Hank Ladd. In another type of show that would have been insignificant, since Ladd is an extremely capable performer with a wry sense of humor that sort of sneaks up on the viewers. But the tone of the show since its inception has been the bludgeoning antics of Berle that mowed down au-

diences when he was in good form. The changeover to Ladd's slow modus-operandi was too sharp to be appreciated by the Berle devotees.

As for the rest of the show, talent was better than usual, with Bert Lahr contributing an outstanding turn in the "Men in White" sketch. Lahr was nifty as the near-sighted medico examining a patient for eyeglasses. It's an old bit, but its funny moments haven't diminished, especially with Lahr in the top role.

Another topflight act, the Ink Spots, scored with a pair of tunes, winding up with their perennial "If I Didn't Care." The rest of the talent was similarly in a top vein. The Acromaniacs gave the show a fast start, and Gil Merson continued with his clever animal act and his keen comedy sense. Mary Hatcher, of "Texas, Lil Darlin'," gave a good song performance of "Yodelin' Blues," with Ladd giving an informal assist. Stan Cavanaugh, the vet juggler, also did handily. Finale was devoted to the cafeteria sketch by Connie Sawyer and Ladd. This also had its moments.

Ed Sullivan's "Toast of the Town" show (CBS) Sunday (18) was one of his slower programs. It was without a strong name lure and generally weak performances all around except for Tommy Trent's punch and Judy show a type of act that, although often seen on video, is satisfactory every time around.

Sullivan got off to a bad start with the opening bit, which brought on old time songwriters such as Harry Armstrong ("Sweet Adeline"), W. C. Handy (St. Louis Blues) and Maude Nugent ("Sweet Rosie O'Grady"). Interlude was okay in itself, but not as a leadoff item. And the show closed on a similar note, with Lenny Kent's weakly devoted laugh sequence. In between, there was a youngster who pantomimed to a Judy Garland recording, Wanda & Howard Bell, a good dance act which couldn't pick up the show alone, George Kirby, a fair imitator, and Bill Tabbert, of "South Pacific."

## WHOM 'Operation Naturalization'

"Operation Naturalization," educational experiment in Americanization training, will be launched by WHOM in cooperation with New York City's Board of Education in mid-January. Project, planned several months ago, will urge listeners to enroll for a series of 12 evening sessions at the indie's 52d St. studios.

Classroom instruction will be supplemented by a weekly broadcast. Aired will be plugged via adult students attending Americanization classes in city schools. Study materials will be based on publications issued by the Immigration and Naturalization Service of the Justice Dept.

The Education Board has assigned Dr. J. Maurice Richman, curriculum consultant, to work with WHOM as adviser in planning and conducting the classes and broadcasts. Charles Baltin, WHOM assistant manager, will coordinate the activities and Salvador J. Pino, naturalization expert for Il Progresso Italo-Americano (which owns the station) will serve on the planning committee.

## RTDG-Web Talks Off

Negotiations between the N. Y. local of Radio-Television Directors Guild and the four webs have been suspended. Efforts Monday (19) by state mediators to bring both parties were unsuccessful, but additional mediation is planned.

RTDG last night (Tues.) held an emergency meeting to discuss measures to win a new contract replacing the pact which expires Dec. 31. Nets are refusing to recognize the union on the grounds that the bargaining unit includes program assistants and supervisory personnel.

Des Moines—One of the oldest single-sponsor local radio shows in the Midwest, "The Sunday Funnies" recently celebrated its 10th anniversary on KRNT. The hour-long Sunday morning broadcast has been sponsored for the 16 years by the Colonial Baking Co. Program director Charles Miller produces and directs the show, assisted by Larry Davis.

## Inside Stuff—Radio

Radio Writers Guild, which has been tussling lately with its Authors League of America affiliates over the jurisdiction of television, is also having difficulties with its own executive setup. Roy Langham, whose resignation as national executive secretary, submitted six months ago, was to have become effective Dec. 1, is remaining an additional month or so. He has not announced his future assignment.

Recent appointment of James Stable, eastern executive secretary, to double as the Guild's attorney, has been vetoed by the League, which recently named Arthur Garfield Hays as general counsel for the League and all the eastern guilds. RWG was given six months to wind up Stable's activities as attorney.

At the last League council meeting, an attack on the League administration was made by Sheldon Stark, RWG eastern v.p. It involved what appeared to be an attempt to force the resignation of the League's key executives. Move was blocked by representatives of the other affiliates, however.

Margaret Truman, who sopraned on ABC's "Carnegie Hall" last night (Tues.) hosted a press conference following her rehearsal on Monday. Asked to comment on a Groucho Marx quip that "the only way a Republican can get into the White House is to marry Margaret," the President's daughter told the newsmen, "Right now I haven't any Republican boy friends. But that doesn't mean I'd bar them." She added, "The entire romance in my life at present is music. Seriously, believe me."

To ballyhoo Miss Truman's guest, ABC sent out a special promotion kit to affiliates carrying the Amoco-backed stanza.

Impact of foreign language broadcasts is demonstrated by the \$4,500 sent in to WJLB, N. Y., following the report on a single Polish newscast of a fire which orphaned seven Elizabeth, N. J., children. Although no funds were solicited, listeners sent contributions to Michael Kecki, the indie's Polish announcer, who in turn presented the money to the mayor of Elizabeth for the youngsters' care.

"Miracle on 34th Street," story of a Macy's Santa Claus originally penned by Valentine Davies and filmed two years ago by 20th-Fox, will be given its first radio airing Friday night (23) on NBC's "Screen Director's Playhouse." Edmund Gwenn will repeat his starring role from the picture. In a special exploitation stunt for the program, NBC has arranged with Macy's N. Y. department store, to donate \$1,000 worth of gifts to 500 underprivileged children who will be studio guests during the airing in Hollywood.

## Auto Makers

Continued from page 27

Dodge, which picked up half the tab on the USC-UCLA football games during the past season, Dodge laid down \$38,500 for the games. Three Chevy dealers are paying \$3,000 this year for the wrestling matches at Ocean Park. Spots have brought in \$11,000 since station went on the air in late September. Totalled auto men have placed \$52,500 on KECA this year.

Dodge came through again when it split the basketball nut with Hoffman Video. Car firm paid close to \$15,000 as their end of the court games. Howard Buick put on \$4,500 for nine weeks of a 15-minute program and the outlet picked up an additional \$22,000 on spots during the past 12 months. KTTV, thus, came out of the shuffle with \$41,000. KTSN, drove \$35,000 over the year with Buick sponsoring the wrestling bouts and a film series titled "Touchdown." In addition, station cornered Ford and Kaiser Frazer spots. KFPTV came through with Oldsmobile, Pontiac, Chevy, Packard and Kaiser-Frazer spots. Station had a tougher time than the other six outlets in that they are on only in the daytime, which appears to be a bad time for auto pitching.

Auto situation looks as though it will become even bigger during the next year with Studebaker and Nash both considering local programs.

## WPTZ's Bethlehem (Penna) TV Pickup

Philadelphia Dec. 20. WPTZ will present a special Christmas Eve program originating from Bethlehem, Pa. (Sat. 24) which will include services from the Cathedral Church of the Nativity, where the choir of 70 men and boys will be heard under the direction of Robert Knox Chapman.

During the program the cameras will switch to the nearby Moravian Sunday School building to show a miniature reproduction of the Nativity scene. The Trombone Choir, which traditionally heralds the dawn of Christmas Day will be seen and heard playing from the tower of the Central Moravian Church.

WPTZ is sending six camera crews, two complete remote units and approximately 60 people to Bethlehem.

Baltimore—Joel Chaseman has been named publicity director of WAAM, indie television outlet here. He'll continue as co-emcee with Tommy Dukehart of the "WAAM Sports Room," aired from 3 to 5 p.m. daily. Harriett George, meanwhile, remains in charge of the station's local publicity.

## WEDC Denies Red Tinge Polish Listeners Would Be 1st to Catch on, It Says

Chicago, Dec. 20. Accusations made by Sen. Herbert R. O'Connor (D. Md.) in Washington last week (13) that Chi's radio station WEDC has spread Communist propaganda over a Polish disk jockey program were denied here by station manager Frank Kotnour.

The program features Nina Czuwara as emcee, sponsored by the Gdynia-America Line steamship company, Sundays, from 7 to 7:30 p.m. for one of two 15-minute segments. Gdynia-America owns the passenger ship Batory on which Gerhart Elster, top U. S. Communist, made his escape from America.

Scroffing at O'Connor's charge that the Polish Embassy, and not the steamship line, subsidizes the program, Kotnour said cops heard over the air during Gdynia-America time are innocuous plugs describing pleasures of ocean travel. Recordings are made in New York, then sent to Chi and translated into English. This enables WEDC announcer Bill Mack to censor copy before it is aired in Polish.

In addition to commercials, format is concerned with highlights from Poland's musical and artistic history.

Kotnour said the first to know of subversive propaganda would be his listeners, but since debut of program last August, no one has called to protest.

## "ARCHIE ANDREWS"

SCRIPT #236

By Carl Jampol

### CAST

Archie ..... Bob Hastings  
Jughead ..... Harlan Stone  
Mam ..... Alice Yourman  
Dad ..... Art Kohl  
Veronica ..... Gloria Mann  
Betty ..... Rosemary Rice

Director .. Ken MacGregor  
Announcer .. Dick Dudley  
Organist .. George Wright

NBC, Saturday, 12:30 P.M.



## The Farm Story a WWJ Daily Feature

From 6:30 to 7:00, five mornings a week, farmers take time off from their chores to listen to John Merrifield, WWJ's capable farm editor. He not only presents farm news of usual interest, but he

has traveled more than 45,000 miles the past year through the prosperous farm areas of Michigan, Indiana and Ohio to make 159 transcribed and direct-wire broadcasts of unusual on-the-farm happenings.

To make "The Farm Story" the most authentic of all farm programs, John Merrifield has entertained almost 500 guests and experts, spoken before 26 farm organizations, sat in with more than 70 farm planning meetings and spent countless hours in research.

"The Farm Story" is another example of why WWJ—The Detroit News is first in public service and first in public acceptance of its programs and the products advertised on it.



AM—550 Kilocycles—5000 Watts  
FM—Channel 346—97.1 Megacycles

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

Associate Television Station WWJ-TV

Radio and TV Station

# WNEW to Pass Up Its 50 KW Grant?

Washington, Dec. 20.

The FCC's grant to WNEW, N. Y., of its long-sought 50 kw permit clears up Arde Bulova's last unfinished business with the FCC. Power boost had been held up for four years while the Commission was looking into Bulova's license qualifications in the light of his previous undisclosed interests in various New England stations. The 50 kw grant also had to wait on Bulova's divestment of WOV, N. Y., the last duopoly case before the agency, and came quickly after the watchmaker's WOV sale.

Now the trade is speculating on whether WNEW will actually make use of its additional wattage, in view of changes in the industry. Years ago, it's argued, advertisers looked for power rather than audience pull and placed their accounts with 50 kw outlets hoping to blanket an entire region with one station. Today that thinking has been revised and stations of less power, such as WNEW with its 10 kw, have won dominance over some other broadcasters with 50 kw.

An additional deterrent to power boosts is the increased costs of operation. The more powerful stations which are not on clear channels need directional antennas which are expensive to erect and sometimes have signal troubles. Further, power hikes necessitate upped rates, which run counter to the current trend of the industry, while most bankrollers are interested in local listeners rather than doubtful customers in fringe areas. And in some cases unions demand higher pay at 50 kw operations.

Whether WNEW, whose sale by Bulova and Milton Blow to six New England businessmen is now up FCC approval, will take advantage of its new power grant is not known, in view of the pending transaction. If it does boost its wattage, it would give N. Y. seven 50 kw stations.

# Hillman Award for Best Radio, TV, Pic Labor Play

Washington, Dec. 20.

Sidney Hillman Foundation, for the first time will give \$500 awards next year for the best radio or television broadcast, the best play and best film "dealing with a labor theme and honestly portraying the labor struggle." Other annual awards will be given in the fields of journalism and literature.

Foundation, named after the late president of the Amalgamated Clothing Workers, allocated a total of \$42,500 for scholarships, grants-in-aid, and various awards for 1950. Announcement was made here last week by the CIO.

# Buster Keaton Show To Preem This Week

Hollywood, Dec. 20.

"The Buster Keaton Show" will kick off over KTTV Thursday (22). Program is budgeted at \$3,000, the largest sustaining net on any local station. Show will be made available to indie outlets, via kinescope unless a national sponsor picks up the tab.

Alan Reed, Leon Belasco, Ben Weldon and Dick Elliott have been set to support Keaton. The show will be produced by Ben Pearson and directed by Phillippe delacy. Program will be beamed from KTTV's Melrose studios. Thursday night slot is that vacated by Ed Wynn who has moved to Saturday under Camels sponsorship.

Indianapolis—Studios of WIRE (NBC) were moved Friday night (16) from Claypool hotel to fourth and sixth floors of Star-News building, thereby bringing all local interests of publisher-owner Eugene C. Pulliam together under one roof. Station also has taken over fifth floor for offices. Two other local stations, WFRM (CBS) and WISH (ABC), will move broadcasting studios soon to new buildings facing one another on North Meridian street just outside downtown area. Only WIBC (Mutual) which was cut loose from News when latter was merged with The Star, is staying put, at studios in former News building.

# Olsen's Noontime Squeeze

Johnny Olsen is faced with a dilemma resulting from the upcoming move of his "Ladies Be Seated" on ABC to 12 noon on Jan. 2. In its new period the stanza conflicts with his "Rumpus Room" stint for DuMont, which is aired from WABD's downtown studios at 12:30 p.m.

Question, still undecided, is still whether to kinescope "Rumpus" or transcribe "Seated."

# Copyright Law Seminar Ends; More Due Feb. 28

A panel of experts discussed and answered questions at the closing session of the Practising Law Institute's course on copyright problems last Monday night (12). The 12-session program was conducted in cooperation with the Committee on Copyright of the Association of the Bar of the City of New York at the association's meeting hall.

Serving in the panel were Robert J. Burton, BMI; Robert P. Myers, NBC; and Samuel W. Tannenbaum, of Johnson & Tannenbaum. Joseph A. McDonald, ABC veepee, was the moderator.

Under chairmanship of Tannenbaum the course which began Sept. 26 presented a discussion of current copyright problems. In addition to lawyers practicing in this field, the lectures were attended by representatives of publishers, broadcasters, advertising agencies and theatrical and picture producers.

Others who lectured in the course were: Julian T. Abeles, Herman Finkelstein, Louis D. Frohlich, Seymour D. Lewis, Edward A. Sargoy, John Schulman, Stuart Sprague, Sam Bass Warner, Register of Copyrights, and Leonard Zissou.

To supplement the course just completed the Institute will give a six-session program on current problems in radio and television law beginning Feb. 28 next.

Birmingham—Jerry Irwin, former account exec with WSGN here, has been appointed general and commercial manager of WTNB, Mutual affiliate here.

# Tele Chatter

New York

Sara Berner returned to her radio alma mater by guesting on NBC-TV's "Amateur Hour" last night (Tues.). She broke into radio on the original Major Bowes Am Hour. Merrill E. Joels set for a top role on "Chevrolet Tele-Theatre's" presentation of "I Cover Times Square" next Monday (26) via NBC-TV. Harold Huber is starred. Filmactress Sara Williams debuting a new character on CBS-TV's "Goldbergs" Monday night. Moppet Norma Jane Marlowe scheduled for her fourth appearance on NBC-TV's "Colgate Theatre" Sunday night (25).

TV consultant Ralph B. Austin heading for the Coast Monday for a several-month stay during which he'll conduct a special survey for film financier N. Peter Rathvon, former RKO prez. Lineup for the two-hour Abraham & Straus Christmas Day show on NBC-TV will include Burl Ives as emcee, Brooklyn Dodgers' Ralph Branca and Rex Barney. Crickets Gilling of the web's "Children's Hour." "Howdy Doodys" "Clarabelle" and "Renfrew of the Mounted" Secretary of Defense Louis Johnson guesting on NBC-TV's "Armed Forces Hour" Jan. 15 to discuss military highlights of the preceding year. William B. Faber will head up the newly-created Headley-Read TV department, with Patrick J. Sullivan transferred from AM Sales to supervise the new traffic and availability department.

Bob Houston, singer on "Solitary Time" on NBC radio, getting a video buildup by the web and will guest Monday (26) on Roberts Quilan's "Mohawk Showroom." N. Y. Daily News WPIX scheduled a marathon benefit program for the United Hospital Fund beginning at 8:45 p.m. Christmas Eve to be emceed by Art Ford and featuring various guest celebs. American Q Ball Corp. assigned the Blaine Thompson agency to handle TV shows in 58 markets.

Saks Fifth Avenue has signed a 30-week renewal contract for its participation on the Sunday afternoon "Hopalong Cassidy" films on WNBT.

Norman Jensen, of WPIX's "Mr. Magic and J. J. Carrolls" program, putting on several shows monthly at veterans hospitals in cooperation with the

American Theatre Wing... William Warren agency has changed its name to William Warren, Jackson & Delaney. New partners are Stevens F. Jackson, with the agency the last three years as video chief, and S. Thomas Delaney, who takes over the radio department after having been an account exec with N. Y. radio indie WMCA until recently.

# Hollywood

Owen Jones has been tapped to KECA-TV sales post from staff announcers desk. Bill McDaniel will take over as acting sales manager for the station... Charlie Shows has been linked to a seven-year pact as scripter on the "Time for Beany" program on KTLA... Deal is pending for Nash dealers to pick up the \$825 tab on "Mystery Is My Hobby" on KTTV. Sponsor will not get underway until after the first of 1950, however, due to auto shortage rung up because of steel strike... KLAC-TV has purchased a studio roomer DuMont's "Cavalcade of Bands" sponsored by Rexall, bows on KSTL in January... Larry Finley Productions' package, "Small Talk" was kinescoped on NBC last week. "Talk" is a 30-minute layout featuring juves from four to eight years of age. Al Gansway emceed the program which was directed by Larry Katsch. NBC is sending kinnie to N. Y. for sponsor presentation.

Alan Newbray has been set by KECA-TV to emcee "Hollywood House." He will replace Jim Backus, who has had to vacate the spot because of film commitments. Newbray also emceeds "Hollywood in Three Dimensions" on rival KTTV... Don Selton and Evan Sax video show, "Just for Fun" has been renewed for 13 weeks by Arizona Canning Co. Program is beamed by KFI-TV. United Productions of America has been set to roll a series of TV film commercials for Pond's Tissues.

Erlin O'Brien-Moore will replace Irene Tedrow on the Charlie Ruggles show over KECA-TV... Five Star Productions registers a total of 83 film spots placed on the seven local television outlets each week. This count represents a total of 43% of all film spot advertisers.

# PREDICTION FOR 1950!

"PIX-O," THE GAME OF MUSICAL PICTURES, WILL BE ONE OF THE GREATEST 'TRAFFIC-PULLERS' IN RADIO MERCHANDISING!

READY TO GO IN SEATTLE!  
ANYBODY CAN PLAY AND WIN!  
NO NUMBERS, NO LOTTERY!  
A KNOCKOUT FOR TV!  
SUSPENSE MOUNTS DAILY!

# HERE'S HOW IT WORKS

Listener gets free "PIX-O" card game (sample shown) at one of sponsor's stores or retail outlets. Then listener tunes in the show, which is aired 5 minutes daily, Monday thru Friday. Your local "PIX-O" announcer or MC plays a recording of a song which must suggest one of the pictures illustrated on the card. Listener circles the appropriate picture and waits for the next day's "PIX-O". First listener to circle four pix in a straight row, either from left to right, top to bottom or corner to corner, calls the station and claims the accumulated jackpot, which grows daily. (Preferably in cash). It's just that simple. No switchboard problems or thousands of disgruntled tuners, and not a "rat race" to the telephones! All cards have the same pix in different combinations, so everybody can circle a picture a day!

STORE TRAFFIC? AND HOW!

LEASING NATIONWIDE — LOWEST ROYALTIES

WRITE — WIRE — CALL

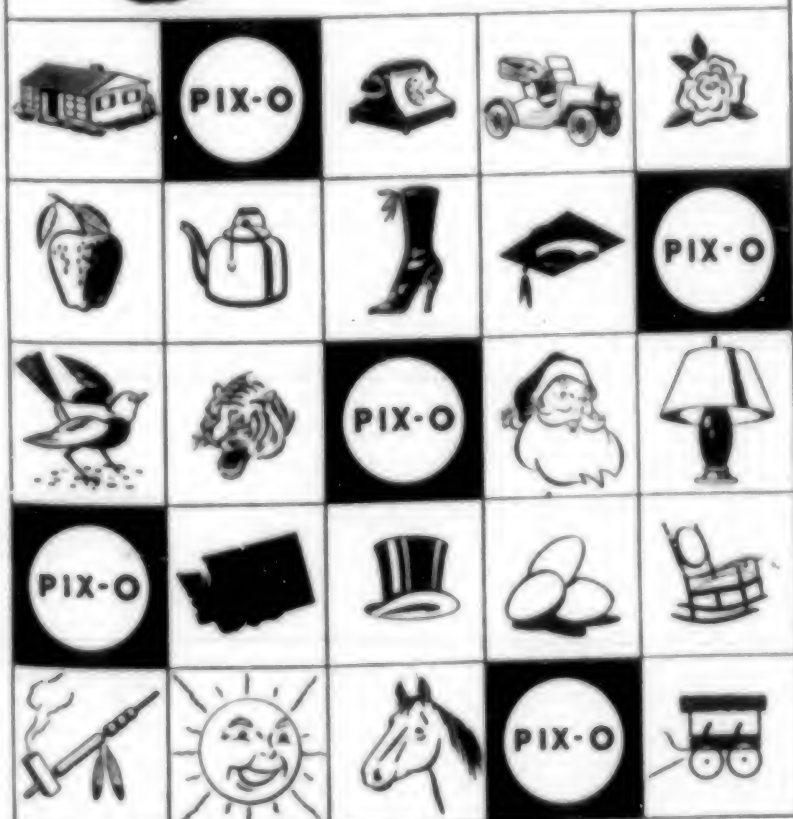
ROMIG C. FULLER ASSOCIATES

1411 FOURTH AVENUE

SEATTLE, WASH.



Seattle Sponsors  
PRESENT  
**JACK DOUGLAS**  
AND HIS NEW GAME OF MUSICAL PICTURES  
**"PIX-O"**  
5 MINUTES DAILY MONDAY THRU FRIDAY  
STATION XYZ



# Freelancers' 'Writers Cramp'

Continued from page 23

"The scripters I represent are selling their work for peanuts, and the nets want rebroadcast rights. This would mean that in the future, even though TV will be able to pay more, the webs can air a script without paying the writer. In many cases I've been able to get them to agree to 50% payment for a commercial rebroadcast, although they won't pay for sustaining reuse. Yet a network is more like to reuse material on a sustainer."

The web position is that they should get the rights to adaptations because of directorial and production contributions, and that fees are low because of the coin they're losing in TV. However, writers and agents reply, the scripter should own the property, because a new program may develop from their work. In some instances, producers have agreed to give authors the rights, provided the producers get a percentage of the take from later resale of the material. While scribes don't like parts of such deals, they accept them because it establishes the principle of writers' rights.

A side issue is that a few of the more illustrious novelists and playwrights demand that all rights of an adaptation by a tele writer revert to themselves after the broadcast. Their reasoning is that a TV adaptation could injure film deals for their books and plays. In these cases the adapters agree to surrender their rights to the adaptation, but stipulate that the original authors cannot use or sell the adaptations.

In the field of original tele dramas, scripters are establishing property rights, and many contracts merely lease scripts for one-time use or for reuse at the same (or reduced) fees within a limited period. Additionally, scribblers are demanding dough for story lines. Too many producers, they argue, get a handful of authors to submit outlines, and then choose one or two for working up. If they have to pay, it's felt, there'll be less of "send it in on speculation."

Web spokesmen say that TV scripters should not contract con-

ditions in video with AM, where the Radio Writers Guild policies practice. "When a union contract with the networkers establishes rules," the chains say, "we'll live up to them. Meanwhile, we're giving all we can afford."

## Bankrupt

Continued from page 23

wherein the trustee could not operate KWIK because of our holding and the licensee could not operate because of its legal disability under the bankruptcy laws. Yet the license would remain in the licensee unless further action were taken by us or the license were surrendered...

"Accordingly, we are of the opinion that the licensee should be revoked at this time. If after hearing it is determined that the order of revocation should be withdrawn there would appear to be no reason at this time why the transfer to the trustee in bankruptcy could not be granted. If the order of revocation is sustained, the licensee will cease to exist and the question of a transfer to the trustee will be moot."

## Evangelist Ham

Continued from page 23

last April in which Ham stated: "Not all Jews are Israelites, many are still Jacob. Jacob was the name of the 'trickster, bargain-driver, the trafficker'."

In a subsequent broadcast last May Lewis said, Ham declared that Hitler was Jewish. The evangelist explained, according to Lewis, that 6,000,000 Jews were murdered because the Jews are victims of traitors in their ranks, not of Nazis.

Lewis says Ham has been spreading religious hatred for many years. Back in 1924 the judge declares, Ham charged that Julius Rosenwald, the late philanthropist, had established a vice quarter in Chicago as part of a plot "to undermine gentile civilization."

Ham was quiet during the war, Lewis declares, but is active again, using 32 stations "on a commercial and contractual basis" and a publication, called "The Kentucky Home Revivalist" to plug his programs. The "Revivalist" is published by the Mordcahai Ham Evangelistic Assn., Inc., in Louisville. It carries a list of the stations carrying the broadcasts.

Lewis said he realized the Com-

mission cannot restrict an individual who speaks over the air but he suggested that action be taken against the stations under the agency's broad power to require broadcasters to operate in the public interest.

Most of the stations listed as carrying the Ham broadcasts are small outlets but among them were the 50 kw KOMA of Oklahoma City, the Georgia "Tech" station WGST in Atlanta, WAYS of Charlotte, N. C., and WORD of Spartanburg, S. C., all network affiliates.

Ham solicits contributions to pay for broadcast time.

## WINS

Continued from page 23

quire the station to sell to a competing applicant.

While the ILG application raises some new questions, it appeared doubtful here that the FCC would, in effect, reinstate AVCO for the benefit of one prospective purchaser. However, it has been rumored that Crosley had turned down other would-be buyers who had offered more than the \$512,000 Pope is to pay.

The union petition indicates that its format for WINS would be more in the public interest than Pope's proposal for a "single purpose, limited-use facility." It added that the limited audience for FM has restricted the effectiveness of WFDR's public service programming. But it is still convinced, it said, "that FM offers the best method of aural broadcasting" and WINS would be used to stimulate purchase of FM sets. The union has been considering buying FM sets for its 230,000 members and the WINS purchase, it's reported, would represent a considerable saving.

Union said it would retain WFDR's present staff of 19 and employ as many of WINS employees "as circumstances permit."

The WINS employees' new declaration to the FCC reiterated their point that "only a few of the present employees" would be absorbed by WHOM operation of WINS. Additionally, it replied to Pope's comments of last week, which quoted Fly's defense of foreign language broadcasting. The question is not what Fly said about foreign language airds during the war, the employees said, but conditions today. "In the light of present facilities for foreign language broadcasting balanced against the present need," their statement said, "it is not sound public policy" to make a multi-lingual outlet of WINS.

## Allen

Continued from page 23

pays taxes on a trust fund set up in Massachusetts.

Actually, it is more than 30 years since Allen has resided in Massachusetts. "I could make more money catching runaway horses in Boston," he cracked, in reference to leaving town. "Than I could here in show business."

Long, however, who has long been a course of contention in the state for nabbing Massachusetts people sneaking across the state border to N. H. to buy liquor (at about 40 percent saving), maintains that Allen's "sentimental" ties are here. The commissioner claims that though Allen's residence may be in New York, he is really domiciled in Massachusetts, a point of view that baffled the comedian who said he'd only return to Boston as a reincarnation of Mayor Curley. "I don't mind being born in Massachusetts with nothing," he said, "but I don't like to die that way."

Allen, who was brought up by his aunt in the Dorchester section of town, failed to get a clarification why his domicile was in Boston when he lived and voted in New York, but the commissioner put over his decision as to Allen's tax situation for 30 days, advising Allen to tread water.

"Water?" cried the radio comic. "There's a water shortage in New York. I only came up here today to bathe and shave."

Seattle—Dr. John H. Hanley, garden expert on KJR, local ABC outlet, has been elected president of The Western Washington Horticultural Assn.

## Radio Reviews

Continued from page 24

5 p.m. Sunday (18) and transcribed for a 10:30 p.m. rebroadcast on WCBS, N. Y. As emcee of the layout, Robert Q. Lewis was in fine fettle while comic Peter Donald, songstress Janette Davis, actor Bramwell Fletcher and Art Warner's band also made telling contributions.

Airer practically amounted to a warmup for Lewis, who'll head an hour-long sustainer of his own, "The Show Goes On," scheduled to start on CBS Jan. 6. Comedian scored with topical gags based upon the holiday season and socked across with a corny novelty vocal. Comedy slot was further reinforced with Peter Donald. His dialect stories were okay, but the stint could have been a punchier one had he not overstayed his time.

Musical portion of "Take It" was well handled by the Warner crew (from the Latin Quarter, N. Y.) and Miss Davis (of the Godfrey show). Point of the program was well expressed by Fletcher who urged the public to provide \$2,000,000 to finance research for some 7,000,000 sufferers of arthritis and rheumatism. While the show was no monument of production, it emerged as a smooth piece of entertainment. Glib.

## Duffy

Continued from page 23

few months. Duffy wrested the Lucky Strike television business from N. W. Ayer agency. With it goes a fat chunk of billings currently being spent on TV spots, but more important it involves what shapes up as one of the top video budgets of the future.

Simultaneous with the switch-over, it was revealed that Lucky Strike had bought a full hour time on NBC-TV as its first major video stake, for a top-budgeted dramatic show starring Robert Montgomery. Show was pitched up to American Tobacco's Vincent Riggio by Duffy, winning out over a flock of candidates submitted by Ayer, including the Ken Murray show (subsequently bought by Budweiser), Dave Garraway (also sold since) and others.

Joint statement by Riggio and Gerold M. Lasch, exec vicepres of Ayer, simply stated that "in order to avoid divided responsibility," Ayer was resigning the tele account in favor of BBD&O.

The Ayer-to-BBD&O switchover gives the latter agency the whole Lucky Strike media works.

## WFEC's 50G Buy

Detroit, Dec. 20

Howard D. Steere, Detroit advertising executive, has purchased Miami station WFEC, he announced Monday (19). Purchase price was \$50,000. Sale of the Florida East Coast Broadcasting Co. station is subject to approval of the FCC.

WFEC now has a FCC application pending for fulltime operations. It now is operating only daytime on 1230 kilocycles.

Steere also announced that he has resigned as publicity and advertising agent for local station CKLW. He had held the post nine years.

## CBS' 'SHOW GOES,' WITH LEWIS, MAKES GRADE

CBS apparently is more than satisfied with the audition of its new hour-long Robert Q. Lewis emceed show designed as an on-the-air clearing house for talent being purchased for out-of-town engagements. Stanna, tabbed "The Show Goes On," goes into the Tuesday night 9:30 to 10:30 period starting Jan. 6, with Lester Gottlieb producing, Bruno Zurlato, Jr., directing and Lou Meltzer scripting.

CBS will bring in to New York talent-seeking impresarios (niteries, club dates, banquets, cruises, etc.), from all parts of the country, who will get first crack at bidding for the performers on the program.

## CBS-NBC

Continued from page 23

with the exception of a just-sold half-hour to Doubleday.

NBC, on the other hand has four half-hour Sunday afternoon time slots under the sponsorship belt, with only a few scattered nighttime availabilities, including 10 to 11 Monday night. The rival CBS sales department has been claiming that NBC is practically giving away its shows, or at least selling them to clients below actual production costs.

NBC trots out its own figures and contends that each sale solidifies its position with the affiliates, which share in the sponsorship "spoils." And the NBC research department, in pursuing its "our affiliates love us" credo, last week passed around an inter-office media notation which says: Of 109 available stations an average of 148 are carrying the network's nighttime shows for a total of 87.6%, while only 145 stations (of a total available of 184) carry CBS programs, for a 78.8% average.


San Antonio—Fred A. Teed, secretary-treasurer of KTSA, has tendered his resignation. He plans to establish a microfilm concern here. Teed has been with the Howes-Snowden organization for the past 23 years. Outlet was recently purchased by the Express Publishing Co. here.



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## Non-Signatories to ASCAP's Repping On TV Won't Share 200G Retro Coin

American Society of Composers, Authors and Publishers is wasting little time on songwriter and publisher members who have so far failed to agree with the Society's request for the right to represent them in negotiating television contracts. Those who had not given the organization the signatures have been advised that under the circumstances they cannot participate in the distribution of the \$200,000 in retroactive royalty fees collected by the Society as a result of the recently signed blanket contract with tele networks.

Originally, ASCAP asked for two-year assignments of rights. It secured the necessary 80% of writer and publisher signatures, but several hundred members, mostly writers, did not at that time sign. Now, as a means of fulfilling the terms of the blanket pact, ASCAP must secure extensions of those rights for another three years, since the tele pact is for five years. This was formally requested of all writer and publisher members last week, and the Society anticipates no trouble in getting the required extensions.

It's said that topline writers are in agreement with the three-year addition. They originally were said to be against giving the extensions until the per-program licensing agreement, for indie tele outlets, was completed. That apparently won't be done now until after the first of the year.

## Palladium Books Bands on Scale Vs. 50-50 Split

Hollywood, Dec. 20.

Palladium Ballroom henceforth is asking all orchestras booked to work on scale guarantees against 50-50 split of receipts and gamble on the hit they can draw. Policy begins after Freddy Martin's five-week run, opening Dec. 27. Martin gets a guarantee of \$4,250, plus a split on all gate receipts over \$12,000 weekly. His deal was signed last summer before Earl Vollmer, managing director of the terpalace, altered the policy.

When Martin finishes Claude Thornhill comes in for five weeks, followed by Les Brown for four and Russ Morgan, five weeks, under the 50-50 arrangement. General Artists Corp. is now trying to get Frankie Carle to follow Morgan on the same basis. Associated Booking handles Thornhill, Brown and Morgan.

## Chappell Completes Setup for Disney's London Music Co.

London, Dec. 20.

Chappell, Ltd., has completed an arrangement under which it will set up a music publishing house here for Walt Disney. Final papers covering the arrangement were signed last week, and the establishment of a separate organization with its own promotion staff has begun. New firm is to be called Walt Disney Music Co., Ltd.

Final signing of the agreement was done in New York, between Lee Eastman, Disney's attorney and Chappell reps there. Deal will begin with the pop, "Mule Train," and follow with Disney's "Cinderella" cartoon score. A Disney firm will also be set up in France.

## DEL COURTNEY TURNS TV COAST DISK JOCK

Hollywood, Dec. 20.

Del Courtney becomes a television disk jockey tomorrow (21) on KPIX, Frisco, after 16 years on the bandstand. The ex-hotoneer has broken up his band, Sophie Tucker, Tony Martin and Joe DiMaggio guest on his first show. Show will be a three-hour daily. *Wednesday, December 21, 1949*

## Yiddish Group Sues On Song Infringing

Sholem Secunda, at head of the Society of Jewish Composers, Publishers & Songwriters, filed an infringement suit last week in N. Y. Federal court against theatrical producer Ben Zion Witler. Action was brought in behalf of the writers of three numbers whose performing rights were assigned to the Society.

Published by the J. J. Kannen Music Co., the trio of tunes include "Glick," "Belz" and "Dos Pintle Yid." These songs according to the complaint, were used by Witler during November 1949, for public performance for profit without the plaintiff's consent or knowledge. An injunction and damages sustained of not less than \$250 for each alleged infringement is sought.

## Taps Renews Col. Pact for 2½ Yrs.

Jonie Tapa has renewed his contract with Columbia Pictures for two and a half years, a move that has surprised the music industry. It was expected that Tapa would return east and take over as general manager of Bourne Music when his five-year Col pact expired Dec. 31.

Tapa will produce a film titled "Sweet Lorraine," in addition to heading Columbia's music department. He has signed Frankie Laine, Mills Bros. and Kay Starr, and has already filmed the parts the latter two were assigned. Laine will be shot later. Main filming will roll April 1.

## Hill & Range Queried By MPCE on 'Deals'

Music Publishers Contact Employees union had Julian Aberbach, New York rep of the Hill & Range music firm, up for interrogation last week. Union execs, now on a drive against paying for performances, wanted information about letters H. & R. is said to have sent out offering deals to artists in return for recordings of H. & R. songs.

Aberbach claimed he knew nothing about the MPCE's information, that he was only N. Y. rep of the company and that his brother, Jean Aberbach, who runs the firm from Hollywood, was the man to talk to. MPCE had no recourse but to table the investigation.

## Feist Plugs Sorrow And Mattress Company

Feist Music, one of the Metro Big 3, is going to work on a tune with a most unusual title. It's called "I've Got Tears in My Eyes (from Lyrin' On My Back in Bed While I Cry Over You)."

Feist's professional manager, Harry Link, took the song from writer Harold Barlow, who had it in his own publishing firm.

## Writers Key To Wrangling On Revised Decree

Writers' classification angle of the revised consent decree being discussed between the U. S. Department of Justice and the American Society of Composers, Authors and Publishers is again up in the air. There's been a lot of internal bickering between Society execs and committee men over what should be the proper way to approach the subject, so that old-line writers and comparative newcomers can be satisfied at the same time.

It had been thought that the 20% performance, 20% seniority and 60% for various other phases was a settled issue. Apparently this is not so, although ASCAP execs will not discuss it. Within the past week or two there has been several heavy discussions over the merits of different plans, from the one developed by George W. Meyer, who originated the current publisher scale, an older one devised by Edgar Leslie and ASCAP peer Fred Ahlert, and one promulgated by Pinky Herman, writer and member of a committee named last year to go over the classification problem.

While the writer classification is not the primary angle of the new consent decree, it is one of the most important phases of it since it so vitally involves all writer members. And the Government is insisting on a better arrangement than the one in existence. ASCAP's old-line writers are fighting any changes that would reduce their annual income and the younger writers' demand that they get a better share of the Society's take.

### Tops of the Tops

Retail Disk Best Seller

"Mule Train"

Retail Sheet Music Seller

"A Dreamer's Holiday"

"Most Requested" Disk

"Mule Train"

Seller on Coin Machines

"I Can Dream, Can't I"

Best British Seller

"You're Breaking My Heart"

## Nearly \$7,500,000 Figured Likely For ASCAP in '49, Less Than 1948

### Braille Arrangements For Blind Organists

Chicago, Dec. 20.

Organist Ethel Smith, currently at the Mayfair Room, Blackstone hotel, reveals that her Ethel Smith Publishing Co., printers and arrangers of organ songs, will press arrangements in Braille, for blind organists.

First tunes set are "Tico Tico" and "Lady in Spain," which will be supplied free to any blind musician. Miss Smith estimated that by the end of 1950 she would have at least 15 top organ tunes in Braille.

## Par-Famous Close To Deal with B-VH

Paramount-Famous Music is fairly close to the completion of a publishing deal with Jimmy Van Heusen and Johnny Burke. Representatives of the two have had several meetings in New York during the past couple weeks and it's said only a comparatively few minor points remain to be settled before a deal is signed.

B-VH had a publishing agreement with Edwin H. Morris Music, a deal that is actually still in effect although its terms have been mutually cancelled. It called for the songwriting team to draw a \$3,000 monthly guarantee against royalties. Deal was for five years and had over four to run.

At Par-Famous, B-VH would be affiliated with an outfit that is a subsidiary of Paramount Pictures. And Paramount has Bing Crosby under contract. B-VH write for Crosby.

## Decca Moves Fast On Andrews-Miranda Disk

Decca Records moved as fast in the marketing of the Andrews Sisters-Carmen Miranda recording of "Wedding Samba" last week as it did a while back on Bing Crosby's "Mule Train." "Samba" and its companion piece were recorded by the trio and Miss Miranda in Hollywood last Tuesday (13), and copies of the disk were on sale in New York Saturday.

Speed wasn't due to competition from rival labels, since the only other disk on the market (London's by Edmundo Ros orchestra) has been out several weeks. Decca simply wanted to get a potential hit out as soon as possible.

Coin distributed among publishers and songwriter members of the American Society of Composers, Authors and Publishers for 1949 will be under \$7,500,000, as against more than \$8,000,000 for 1948. Society hasn't as yet made a definite estimate on the fourth-quarter coin to be split up before Xmas, but the quarter is figured to be in the neighborhood of \$1,900,000 bringing the year's total to a shade under \$7,500,000.

Reduction, of course, is due to the lack of theatre performance fees, which ASCAP is barred from collecting due to N. Y. Federal Judge Vincent L. Leibel's decision of last year. It brought the Society's distributable income down somewhere around \$1,000,000.

Partly counteracting that cut is the \$200,000 the Society has collected in retroactive royalties on the recently completed blanket contract with the television chains.

## Pluggers, Pubs In Closer Tie To Erase Payolas

Execs of Music Publishers Contact-Employees and nine major music publishers or their representatives met at a New York hotel last week to discuss the payola situation and, while the subject wasn't completely covered in one meeting, the two factions agreed in principle. Pubs feel that the paying-for-plugs idea has already been reduced considerably, mainly because of the lead taken by two or three major combines and followed by smaller companies due to the fact that they cannot afford it currently. But they agreed that it can be further reduced.

One of the ideas the MPCE advanced was to seek elimination of the publication of performance charts—namely the Peatman and RH Logging sheets. This, it's felt, would make "driving" unnecessary and tend to eliminate a lot of paying evils. Another angle revived from the days when the MPCE and music publishers were negotiating a new basic contract, was the possible removal of names of artists demanding or accepting pay for air performance from the Accurate Reporting Sheet. It's now being considered.

Pubs who attended the meet were Lester Santly, Eddie Wolpin, Bernard Goodwin, Louis Bernstein, Jack Robbins, Herb Marks, Abe Olman, George Marlo, John Lester, Herman Starr, Lou Levy and Jack Bregman, couldn't show but sent word they'd go along with anything okayed by the attendees.

## Lyle Engel, Victim Of Lyric-Sheet Slide, Sells Out to Charlton

Lyric magazines, which once poured upward of \$700,000 annually into music publishers' hands, are no longer a potent revenue factor. Sales have skidded so far from the peak war years that Lyle Engel, operator of three mags—Song Hits and Song, weekly sheets, and "Over 245 Song Hits to Remember," monthly—has sold the titles to the Charlton Publishing Co., a rival outfit. Song Hits once had a circulation of 900,000-odd, which dropped to the current 130,000 mark.

Engel owes various publishers coin as a result of contracts he had with them giving him rights to reprint lyrics, and he claims that accounts receivable on the past three issues will cover the loan due.

Some time ago, the tobogganing biz of the lyric sheets caused both Engel and Charlton, which markets Hit Parade and Pop Songs, to seek revision of then-existing contracts which guaranteed some major publishers over \$50,000 annually and others lesser sums. Sales had reached the point where the parts had to be rewriting, or publication halted.

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**WEEK  
ENDING  
DEC. 17**

Pos. Pos. No  
this last week  
wk. wk. in last

VARIETY

Weekly chart of the records on disk-jockey programs as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 position, 9 for a No. 2 and so on down to one point. Critics and jockeys will entry week to week to present a comprehensive picture of all sectors of the country.

WEEK  
ENDING  
DEC. 17

Pos.	Pos. No.	Artist	Label	Song	Pub.	N.Y.	Ch.	LA.	San.	D.C.	S.P.	Phil.	Mid.	Pho.	Phn.	Clay.	Det.	Loch.	Mid.	St. L.	Rich.	Stat.
1	1	Frankie Laine	Mercury	Mule Train	Disney	ASCAP	9	2	1	7	3	1	6	1	1	2	2	1	2	1	2	175
2	2	Andrews Sta-G. Jenkins	Decca	I Can Dream Can't I	Chappell	ASCAP	8	6	1	2	5	3	1	4	2	4	2	4	3	3	3	134
3	3	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP	8	2	1	6	1	10	1	9	8	3	1	7	1	7	9	94
4	4	Frankie Laine	Mercury	That Lucky Old Sum	Robbins	ASCAP	4	10	3	4	5	2	3	4	2	3	4	1	7	6	51	
5	5	Fran Warren	Victor	Foxy	Encore	BMI	7	1	2	2	7	8	2	7	1	4	5	3	3	3	3	51
6	6	Billie Holiday	Columbia	Dear Hearts and Gentle People	Morris	ASCAP	7	4	10	3	4	6	6	10	4	3	7	1	7	4	48	
7	7	Whitney J. Kelly	Capitol	Silgin' Around	Peer-Inter	BMI	4	10	1	4	1	5	5	5	3	8	1	5	3	6	1	48
8	8	Snooky Lanson	London	Old Master Painter	Robbins	ASCAP	5	6	10	1	3	3	2	6	1	3	1	9	3	1	42	
9	9	Richard Haynes	Mercury	Old Master Painter	Robbins	ASCAP	5	5	6	10	1	3	3	2	6	1	3	1	9	3	41	
10	10	Gordon Jenkins	Decca	Don't Cry, Joe	Harms Inc	ASCAP	7	1	5	5	1	9	1	9	2	3	10	2	5	3	37	
11	11	Tony Martin	Victor	There's No Tomorrow	Paxton	ASCAP	3	1	8	1	8	1	1	1	1	7	7	1	10	2	35	
12	12	Gene Autry	Columbia	Rudolph, Red Nosed Reindeer	St. Nicholas	ASCAP	1	1	1	7	1	1	1	1	1	3	1	1	10	1	31	
13	13	Gene Autry	Mercury	You're Breaking My Heart	Alcapin	BMI	9	1	1	7	1	1	1	1	1	1	1	1	10	1	19	
14	14	Jack Teter	London	Jealous Heart	Miller	ASCAP	9	10	1	1	1	1	1	1	1	1	1	1	10	1	19	
15	15	Al Morgan	Decca	You're All I Want for Xmas	Acuff-Rog	BMI	10	1	1	1	1	1	1	1	1	1	1	1	10	1	17	
16	16	Bing Crosby	Decca	Blues Stay Away From Me	Purdie	BMI	10	1	1	1	1	1	1	1	1	1	1	1	10	1	17	
17	17	Frank Sinatra	Capitol	A Lovely Runch of Cocomo	Cornell	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	15	
18	18	Yogi Borgen	Capitol	I Yest Go Nuts at Xmas	Reecheand	BMI	3	1	1	1	1	1	1	1	1	1	1	1	10	1	14	
19	19	Delia Day	Bluebird	Don't Cry, Joe	Harms Inc	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	10	1	13	
20	20	Teddy Phillips	Columbia	Blackbird On My Windowill	Mellin	BMI	1	1	1	1	1	1	1	1	1	1	1	1	10	1	13	
21	21	Vic Damone	Mercury	Why Was I Born	Bourne	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	10	1	13	
22	22	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	10	1	12	
23	23	Frank Sinatra	Columbia	Bye Bye Baby	J J Robbins	ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	10	1	12	
24	24	Perry Como	Victor	I Wanna Go Home With You	Paxton	ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	10	1	11	
25	25	Frank Sinatra	Columbia	Don't Cry, Joe	Harms Inc	ASCAP	6	1	1	1	1	1	1	1	1	1	1	1	10	1	11	
26	26	Johnny Long	King	Let's Build a Bungalow	Scr-Frat	BMI	3	1	1	1	1	1	1	1	1	1	1	1	10	1	11	
27	27	Frank Sinatra	Decca	Blueberry Hill	Chappell	ASCAP	5	1	1	1	1	1	1	1	1	1	1	1	10	1	11	
28	28	Louis Armstrong	Decca	White Christmas	Berlin	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	10	
29	29	Bing Crosby	Decca	White Christmas	Berlin	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	10	
30	30	Dick Todd	Rainbow	Daddy's Little Girl	Beacon	BMI	9	1	1	1	1	1	1	1	1	1	1	1	10	1	9	
31	31	Ralph Flanagan	Bluebird	My Hero	Witmark	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	9	
32	32	Buddy Clark	Columbia	Merry Christmas Waltz	Remick	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	9	
33	33	Doris Day	Columbia	Canadian Capers	Remick	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	9	
34	34	Sarah Vaughan	Columbia	Fool's Paradise	Santley-Joy	ASCAP	5	1	1	1	1	1	1	1	1	1	1	1	10	1	9	
35	35	Ray Anthony	Capitol	Dreamer's Holiday	Shapiro-B	ASCAP	10	1	1	1	1	1	1	1	1	1	1	1	10	1	8	
36	36	Russ Morgan	Decca	Where Are You Blue Eyes	Knickerbocker	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	8	
37	37	Bing Crosby	Decca	Dear Hearts and Gentle People	Morris	ASCAP	5	1	1	1	1	1	1	1	1	1	1	1	10	1	8	
38	38	Dick Haynes	Decca	Old Master Painter	Robbins	ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	10	1	8	
39	39	Yogi Borgen	Victor	Remember	Berlin	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	8	
40	40	Art Lund	M-G-M	So Blue	Crawford	ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	10	1	7	
41	41	Jack Hackell	Decca	Too-Whit Too-Whoo	Gallien	ASCAP	7	1	1	1	1	1	1	1	1	1	1	1	10	1	7	
42	42	Blue Barron	M-G-M	Said Ten Pretty Flowers	Hill-Range	BMI	4	1	1	1	1	1	1	1	1	1	1	1	10	1	7	
43	43	Jerry Wayne	Columbia	She Wore a Yellow Ribbon	Regent	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	7	
44	44	Fiddle Miller	Rainbow	She Wore a Yellow Ribbon	Regent	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	10	1	7	
45	45	Alan Dale	Columbia	There's No Tomorrow	Paxton	ASCAP	6	1	1	1	1	1	1	1	1	1	1	1	10	1	7	
46	46	Yogi Borgen	Capitol	Yingle Bells	Reecheand	BMI	3	1	1	1	1	1	1	1	1	1	1	1	10	1	6	
47	47	Tony Martin	Victor	Maria	F B Marks	BMI	7	1	1	1	1	1	1	1	1	1	1	1	10	1	6	
48	48	Larry Folline	Corol	Heal Off and Love Me	Louis	BMI	1	1	1	1	1	1	1	1	1	1	1	1	10	1	6	
49	49	Arden-B. Winterhalter	Columbia	I Can Dream, Can't I	Chappell	ASCAP	2	1	1	1	1	1	1	1	1	1	1	1	10	1	6	
50	50	Ralph Flanagan	Bluebird	Where or When	Chappell	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	10	1	6	
51	51	B. Crosby-F. Warren	Decca	Way Back Home	NVC	ASCAP	4	1	1	1	1	1	1	1	1	1	1	1	10	1	6	

# Jocks, Jukes and Disks

By BERNIE WOODS

Andrew Sisters-Carmen Miranda "Wedding Samba"-I See I See (Decca). "Samba" is one of the best potentials to show up in recent weeks. And the Andrews-Miranda dishing, a lively, colorful side, figures to ease into the forefront of jockey and sales attention. Backing, another Latin-beat bit, is also nicely done by the coupling of vocalists: Vic Schoen handles the accompaniment.

Dinah Shore "Sitting By the Window"-Scarlet Ribbons (Columbia). Mark off "Window" as another potential. An exceptionally pretty melody and clear lyric by a New York cabdriver, the tune sells itself solidly. Miss Shore does an excellent job on the lyric, backed by a vocal quartet and Harry Zimmerman's orchestra. She works the reverses smoothly, too. This dishing is the first that makes clear sense out of the "Ribbon" lyric, which is fitted with a well-constructed melody.

Vic Damone "Sitting By the Window"-Nice to Know You Care (Mercury). Damone also cuts "Window" with a smooth edge for jocks and jukes. However, though this is a fine platter, Dinah Shore's side is superior since she has the better feel for this type of tune and it fits her style more snugly. Damone will get plenty of spins out of it though. His backing is an unusually "smart" melody that might catch on. Whether it does or not, however, the singer can take a bow for a really fine performance. Glen Omer's orchestra backs both lushly.

Art Mooney "There's A Lovely Lake In Loveland"-Home Town Band (M-G-M). Two swell sides "Lake" is a solid potential in a waltz beat, having a simple melody and lyric that sticks with a listener after one play. Mooney gives it the works, ensemble chorus and all. Backing rides a march beat and if the huge number of brass bands and musicians in the country are a criterion of this type of music, it'll be played often.

Jack Berch "Bibbidi-Bobbidi-Boo"-Cinderella (London). Berch's side of the novelty "Bibbidi-Boo" from Walt Disney's "Cinderella" is an exceptionally good cut of the tune and should round up frequent jock and juke performances. From the opening ensemble whistling, through to the colorful finish, it's a selling cut. Mulen Sisters and Charles Magnante Trio combine with Berch to make it a seller. "Cinderella" a ballad in sweetest tone.

Gay Lombardo "Wedding Samba"-Lovely Lake In Loveland (Decca). Lombardo's cut of "Samba" won't be far behind the Andrews-Miranda disk in popularity. It's an excellent arrangement, simple but just as lively and in some ways superior to the other. Kenny Gardner handles the vocal and the way he does it gives the impression the song can be a sheet-music hit, too. Lombardo's version of "Loveland" solidifies the opinion of it as hit-potential. His dishing, using Gardner and Trio on vocal at different times, is even stronger than Art Mooney's (M-G-M).

Rico Barron "Big Movie Show In the Sky"-Mr. Disk Jockey (M-G-M). Pre-release talk about Barron's "Big Movie" has it marked as a surefire item. From the show "Texas Lil' Darlin'" it's a solid song of its type, and Barron does a really good job on it via ensemble charming behind Bobby Beer's vocal, but it fails to impress as a big-selling side. "Mr. Disk Jockey" a ballad of the sort of "Music Maestro, Please," has a stronger chance at wide jockey popularity. And it isn't inconceivable that the interpolation of the standard, "I'll Always Be In Love With You," done beautifully, will make it a hit.

Dick Haymes "Be The Good Lord Wiling"-Scarlet Ribbons (Decca). Haymes has a strong hit-potential in "Be The Good Lord." A sharp sales tune, the singer and a chorus knead it into one of the most listenable items he has done lately, including his recent "Lost In the Stars." Jocks figure to find it a big request side. Haymes does okay with "Ribbons," with the same chorus and Vic Schoen's orchestra.

## Platter Pointers

Eddie Fisher, Eddie Cantor's protégé now on Bluebird, continues to make an impression as a find, his "Sorry" cutting is a really good side. Columbia coupled Dinah Shore and hillbilly George Morgan on "Wedding Dolls"-Shore is on "Wedding Dolls"-Shore is on "Wedding Dolls". "Doll" is the better of two nice cuts. Mercury

finally released Eddy Howard's "Rudolph the Red-Nosed Reindeer," an arrangement twisted somewhat out of shape by a swinging instrumental interlude.

Ames Bros. have a fine novelty in their "Rag Mop" (Coral). Patu Page Quartet, on which she does all four voices works a b.o. version of "With My Eyes Wide Open I'm Dreaming," but the singer alone does even better on the blues reverse, "Oklahoma Blues." Another good item in similar vein is Sonny Burke's "Blues Stay Away From Me" with Floyd Huddleston and 3 Hits and Miss. M-G-M got out its "Third Man Theme" instrumentally by Franz Diezschmann, rather-twangy.

Wayne King also worked out a b.o. arrangement of "Melissa," done for Columbia by Ray Noble. . . . M-G-M's "Johnson Rag" a lively version of the hit, by Glen Moore and Moore Men. . . . Honeydewers, vocal group on Dave Garraway's video program, excellent on first Victor release, but they'll be stopped by tunes assigned—"I'll Never Slip Around"-Six Times A Week. . . one old and one stiff. Al Morgan's "Half a Heart Is All You Left Me" (London) good listening.

## Album Reviews

"The Jazz Scene," produced by Norman Granz (Mercury). Perhaps the most extraordinary set of its type ever marketed. Lavishly produced to sell for \$25, with pictures of various jazz greats in action by Glen Hill and excellent songs by Granz himself, the set is one of the most interesting in months. Whether you agree with the styles of music inscribed on its six 12-inch sides is beside the point. There are some fair performances and some great performances, by soloists and combinations, but they all assume interesting proportions when played in conjunction with the reading of Granz's individual case-histories. He has the unique ability of making clear what makes many musicians tick. Perhaps the best sides in the book are those by Lester Young, with Art Guy and Buddy Rich; Coleman Hawkins, Willie Smith, Charlie Parker and Bud Powell.

Fred Day, managing director of the British music publishing house of Francis, Day & Hunter Hunter due in N. Y. in April.

## RCA Signs Valdez

Miguelito Valdez orchestra has been signed by RCA-Victor, the first Latin combination the major label has bought in some time. Combo is managed by Willard Alexander, handler of Vaughn Monroe.

Valdez will record first sides for Victor in New York this week, prior to leaving for an 18-week run at a Puerto Rican sitery.

## Rival Companies Eye RCA Drive To Push 45 Disks

Extensiveness of the campaign RCA-Victor has put on to solidify its 45 rpm disk and the results so far achieved have forced rival record labels, to keep an eye on it. There have been strong rumors within the past week or so concerning the possibility that Decca might go into 45, along with its production of 33 rpm Microgroove LP's and the regular 78 rpm platters. Decca has talked of the possibility with execs of M-G-M Records, which after the first of the year, is going into LP, too.

Decca, however, denies anything other than that it is watching the 45s. As it has said many times in the past, even before it went into 33s, the company is interested in anything that will sell. That's the reason for producing LP's—it found a market demand. It's stated that Decca will go into 45s also as soon as the demand is there.

Victor meanwhile, claims increasing acceptance to the 45s. Admittedly a forced proposition at first, the system is growing rapidly due to the number of player gotten into the hands of record-buyers. It is producing the small platters at the rate of 20,000,000 yearly at the moment, a figure that continues to rise monthly.

## Re-Elect Seattle AFM-ites

Seattle, Dec. 20. All officers of Seattle Local 76 Musicians Union were re-elected here. Officers are Harry L. Reed, president; Alvin Schardt, v.p.; Ed J. Carey, secretary; Patricia Brown, treasurer; trustee, and Jack Smith, business agent.

## Canada Copyright on '2c per Surface' Snarls U.S. Publishers on Disk Royalty

### Decca Doctoring Disk To K.O. Foggy Meaning

Decca is currently doctoring the master of one of its recent recordings, to cover up any possible inclination of listeners to misinterpret an ad lib on a duet recording. It seems that the male singer on the disk, throwing in a line in answer to a lyrical phrase by his femme partner on the platter, let the ad lib go in such a way that it sounds like something else.

Decca was at first reported to be pulling back the disks, but insists that it is only performing a minor operation on the master as a means of fogging the phrase to the point where it cannot be understood at all.

### TV AS BIG HYPO TO 'HOWDY DOODY' SALES

RCA-Victor and Bob Smith, creator of the "Howdy Doody" TV show, are making full use of television as a sales medium for the kiddie album Smith made for the record label. While it's obvious that this is the first way item that video can be credited with selling, since "Howdy Doody" was itself created by tele, the album is being pushed other ways. It's being plugged heavily, of course, on Smith's nightly CBS-TV broadcasts and Victor is even making use of the set-installation records kept by its service division.

RCA kiddie-department promotion men are bombarding every set-owner within the scope of the "Howdy Doody" CBS chain programs with promotion on the album. And apparently the twofold plugging on the program, and via mail, is getting results. RCA claims to have sold approximately 33,000 of the four-side album since it was marketed Dec. 3, about 40,000 on 78 rpm disks and the remainder on 45 rpm. About 12,000 of these were sold in New York alone.

RCA also asserts that the album is the fastest-selling kiddie item it has ever produced.

Use of more than one melody on individual Microgroove LP disks has caused another headache for music publishers. Canadian copyright Act requires a royalty payment of only 2c. "per playing surface," meaning that no matter how many tunes are inscribed on one side of a recording, the minimum royalty only is due. And Sparion of Canada, Ltd., which handles Columbia Records above the border, has advised that it will pay only 2c. and that the coin should be divided equally among publishers whose works may occupy one side of an LP.

Pubs are somewhat het up about the situation, and Harry Fox, agent and trustee for music pubs, has advised Columbia that he has been instructed by clients not to accept such split payments. He also advised Columbia that pubs he represents had urged him to hold Columbia accountable in the U. S. since the masters from which Sparion presses disk in Canada are manufactured and shipped there from Columbia's U. S. factories. Pubs feel that that puts Col under jurisdiction of U. S. laws, regardless of where the saleable pressings are made.

## LEEDS IN YORK TIEUP ON BRASS BAND TUNE

Leeds Music has made an unusual tieup in York, Pa., known as one of the hotspots of brass bands, as a means of promoting its "Home Town Band," a march-type melody. Peak of a long promotion campaign, involving the town's disk jockey, music stores, and numerous high school outfits, will be a benefit Dec. 29 for the purchase of uniforms for the musical organizations of three of the city's schools.

Affair will be partially underwritten by the American Federation of Musicians' recording fund. Out of the York local's allotment of that coin will come the salaries of 100 musicians, members of the widely-known Spring Garden Band. In addition, the York Concert Chorus, Yorkettes, Elks and a combined chorus of 126 voices will be used.

Leeds' Arnold Shaw has the town's four radio stations plugging disks of the "Home Town" tune by Freddy Martin (RCA Victor), Art Mooney, (M-G-M) Russ Morgan (Decca) and Modernaires (Columbia). Jockeys are placing the benefit selling tickets, many from which goes into the uniform fund. Copies of the tune and locally also help swell the fund.

York is one of the heaviest brass band areas in the U. S. Within the county are a total of 49 outfits. American magazine recently ran a survey on it, calling York "Tune Town."

## Wayne Has Novel Way To Sell His Own Disks

Most recording artists make occasional attempts at contacting disk distributors and dealers in person, attending specially arranged autographing parties, etc. Few, however, go to the lengths Jerry Wayne has tried in the past couple weeks in New York, in behalf of his new Columbia platters. Wayne has been tagging onto Columbia's record salesmen on their rounds to dealers. He has visited every large and small disk shop in Brooklyn within the past two weeks, and did the same thing out of CRC's Newark distribution point. Singer intends covering Manhattan and Queens, then Staten Island before he's finished and at that time will have covered every disk shop in the five boroughs, plus a good slice of northern New Jersey.

Trips are designed to plug the four sides Columbia recently got out by him, headed by "She Wore a Yellow Ribbon."

## CONN'S TRIP ABROAD

Chester Conn, part owner of Bregman, Voeco & Conn music publishing house, takes his first trip to Europe next spring. He expects to be abroad a minimum of eight weeks, purely for vacation.

Jack Bregman, Conn's partner, along with Horco Voeco, was in England and on the Continent last summer on business for the firm.

## VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 17

1. I CAN DREAM CANT I (14) (Chappell)	Andrew Sisters	Decca
2. DREAMER'S HOLIDAY (5) (Shapiro-B)	Perry Como	Victor
3. SLIPPIN' AROUND (5) (Peer-Int.)	E. Wilson Jenkins	Decca
4. MILE TRAIN (7) (Disney)	Whitney Wakely	Capitol
5. THERE'S NO TOMORROW (4) (Pastor)	Elmer Tubbs	Decca
6. RUDOLPH RED-NOSED REINDEER (1) (St. Nicholas)	Frankie Laine	Mercury
7. DON'T CRY JOE (9) (Harms)	King Creany	Decca
8. OLD MASTER PAINTER (3) (Robbins)	Tony Martin	Victor
9. DEAR HEARTS, GENTLE PEOPLE (2) (Morris)	Ally Dale	Harmony
10. THAT LUCKY OLD SUN (16) (Robbins)	Gene Autry	Columbia

## Second Group

GOT LOVELY BUNCH COCOANUTS (Cornell)	Gordon Jenkins	Decca
I NEVER SEE MAGGIE ALONE (10) (Bourne)	Frank Sinatra	Columbia
I WANNA GO HOME (Pastor)	Sinatra Modernaires	Columbia
JOHNSON RAG (Robbins)	Stanley Laneson	London
WAY BACK HOME (BYC)	Ring Crosby	Decca
I'LL NEVER SLIP AROUND AGAIN (Peer-Int.)	Dinah Shore	Columbia
SHE WORE YELLOW RIBBON (Regent)	Frankie Laine	Mercury
WHISPERING HOPE (Hanover)	Vaughn Monroe	Victor
WHY WAS I BORN (T. B. Harms)	Freddy Martin	Victor
ROOM FULL OF ROSES (22) (Hill & Range)	Prima Scala	London
ENVY (Encore)	Kenny Roberts	Coral
SATURDAY NIGHT FISH FRY (Preview)	Perry Como	Victor
YOU'RE SO UNDERSTANDING (11) (Barron-Pemora)	Gordon Jenkins	Decca
CHARLIE MY BOY (Bourne)	Jack Tyler	London
IF I EVER LOVE AGAIN (Pastor)	Ernie Morgan	Decca
YOU'RE BREAKING MY HEART (10) (Algonquin)	Crosby Waring	Decca
	Whitney Wakely	Capitol
	Andrew Morgan	Decca
	E. Miller	Rainbow
	Stafford MacRae	Capitol
	Vic Damone	Mercury
	Sammy Kaye	Victor
	Dick Haymes	Decca
	Fran Warren	Victor
	Buddy Clark	Columbia
	Louis Jordan	Decca
	Enjlyn Knight	Decca
	Blue Barron	M-G-M
	Teddy Phillips	London
	Jimmy Dorsey	Columbia
	Frank Sinatra	Columbia
	Jo Stafford	Capitol
	Vic Damone	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**  
By **JULIUS MATTFELD**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication weekly. It is suggested that these installments be clipped and filed for future reference.

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1941—Continued

**Blues in the Night** (film: *Blues in the Night*). w. Johnny Mercer. m. Harold Arlen. Remick Music Corp. cop. 1941.

**Chattanooga Choo Choo** (film: *Sun Valley Serenade*). w. Mack Gordon. m. Harry Warren. Leo Feist, Inc. cop. 1941 by Twentieth Century Music Corp.

**City Called Heaven**. w. m. Bob Warren. Warren Publications, cop. 1941.

**Concerto For Two**. w. m. Jack Lawrence and P. I. Tchaikovsky, arranged by Robert C. Haring, based on the first movement of Tchaikovsky's First Piano Concerto. Shapiro, Bernstein & Co., Inc. cop. 1941.

**Day Dreaming**. w. Gus Kahn. m. Jerome Kern. T. B. Harms Co. cop. 1941.

**Dolores**. v. Frank Loesser. m. Louis Alter. Famous Music Corp. cop. 1941 by Paramount Music Corp.

**Don't Take Your Love From Me**. w. m. Henry Nemo. M. Wittmark & Sons, cop. 1941.

**Flamingo**. w. Ed Anderson. m. Ted Grouya. Tempo Music, Inc. cop. 1941.

**Hi, Neighbor!** (film: *San Antonio Rose*). w. m. Jack Owens. Broadcast Music Inc. cop. 1941.

**How About You?** (film: *Babes on Broadway*). w. Ralph Freed. m. Burton Lane. Leo Feist, Inc. cop. 1941.

**I Don't Want to Walk Without You** (film: *Sweater Girl*). w. Frank Loesser. m. Jule Styne. Paramount Music Corp. cop. 1941.

**I Don't Want to Set the World on Fire**. w. m. Eddie Seiler. Sol Marcus and Bennie Benjamin. and Eddie Durham. Chorio Music Publishers, Inc. cop. 1941.

**I Got It Bad and That Ain't Good**. w. Paul Webster. m. Duke Ellington. Robbins Music Corp. cop. 1941.

**I'll Remember April**. w. m. Don Raye. Gene de Paul and Pat Johnston. Leeds Music Corp. cop. 1941.

**It's Always You**. w. m. Johnny Burke. m. Jimmy Van Heusen. Famous Music Corp. cop. 1941.

**Jersey Bounce**. Instrumental piece. m. Bobby Plater. Tiny Bradshaw, Edward Johnson and Robert B. Wright. Lewis Music Pub. Co., Inc. cop. 1941. (Published as a song, words by Buddy Feyne and Robert B. Wright. cop. 1946).

**Jim**. w. Nelson Shown. m. Caesar Petrillo and Edward Ross. Kaycee Music Co., Inc. cop. 1941.

**I Think of You**. w. m. Jack Elliott and Don Marcotte, based on the first movement of Rachmaninov's Second Piano Concerto. Embassy Music Corp. cop. 1941.

**This Is New** (Lady in the Dark). w. Ira Gershwin. m. Kurt Weill. Chappell & Co., Inc. cop. 1941.

**This Love of Mine**. w. Frank Sinatra. m. Sol Parker and Henry Sanicola. Embassy Music Corp. cop. 1941.

**Tonight We Love**. w. Bobby Worth. m. Ray Austin and Freddy Martin, based on the first movement of Tchaikovsky's First Piano Concerto. Maestro Music Co., cop. 1941.

**Waltzing Matilda**. Australian song. w. A. B. Paterson. m. Marie Cowan, arr. by Orrie Lee. Carl Fischer, Inc. cop. 1936 by Allan & Co., Melbourne. cop. 1941 by Carl Fischer, Inc.

**The White Cliffs of Dover**. w. Nat Burton. m. Walter Kent. Shapiro, Bernstein & Co., cop. 1941.

1942

**Be Careful It's My Heart** (film:

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending  
Dec. 17

This Last  
wk. wk.

Title and Publisher

1	1	"Dreamer's Holiday" (Shapiro-B)	3	3	2	4	1	3	3	1	3	1	86	
2	2	"Rudolph, the Reindeer" (St. Nich)	1A	1	7	1	9	1	2	2	1		74	
3	7	"Dear Hearts, People" (Morris)	1	2	3	10		4	6	4	2	3	65	
4	3	"Lucky Old Sun" (Robbins)	5	5	10	5	5	2	5	5	7	2	59	
5	5	"I Can Dream, Can't I" (Chappell)	4	8	9	4	1	6	6	1		6	57	
6	4	"Don't Cry, Joe" (Harms, Inc.)	4	5	9	3	3	2	4		8	10	51	
7	8	"White Christmas" (Berlin)	1C	10	1	3	8	10	5		7		6	48
8	6	"Mule Train" (Disney)	7	6	6	10	2	5		7		4	9	43
9	10	"Santa Claus Is Coming" (Feist)	2B	3							6		4	29
10	7	"Slippin' Around" (Peer-Inter)	8				7	4	8	8		10	7	25
11	11	"Winter Wonderland" (BVC)	2A	4					7					20
12	10	"Here Comes Santa Claus" (Western)	1B	8									5	19
13	11	"Old Master Painter" (Robbins)	2								3			17
14		"Blue Christmas" (Choice)	1D								8			13
15		"Lovely Bunch Cocomnuts" (Cornell)			6							5		11

**Holiday Inn**. w. m. Irving Berlin. Irving Berlin, Inc. cop. 1942.

**Dearly Beloved** (film: *You Were Never Lovelier*). w. Johnny Mercer. m. Jerome Kern. Chappell & Co., Inc. cop. 1942.

**Don't Get Around Much Anymore**. w. Bob Russell. m. Duke Ellington. Robbins Music Corp. cop. 1942.

**I'm Old Fashioned** (film: *You Were Never Lovelier*). w. Johnny Mercer. m. Jerome Kern. Chappell & Co., Inc. cop. 1942.

**I Had the Craziest Dream** (film: *Sprinkle in the Rockies*). w. Mack Gordon. m. Harry Warren. Bregman, Vocco & Conn, Inc. cop. 1942 by Twentieth Century Music Corp.

**I Left My Heart at the Stage Door Canteen** (film: *This Is the Army*). w. m. Irving Berlin. This Is the Army, Inc. cop. 1942. (Successor Pub., Irving Berlin, Inc.)

**I Threw a Kiss in the Ocean**. w. m. Irving Berlin. Irving Berlin, Inc. cop. 1942.

**Idaho**. w. m. Jesse Stone. American Academy of Music, Inc. cop. 1942. (Successor Pub., Mills Music, Inc.)

**In the Blue of Evening**. w. Tom Adair. m. Alfred A. D'Artega. Shapiro, Bernstein & Co., Inc. cop. 1942.

**It Can't Be Wrong** (film: *New Voyagers*). w. Kim Gannon. m. Max Steiner. Harms, Inc. cop. 1942.

**Jingle, Jangle, Jingle** (film: *The Forest Rangers*). w. Frank Loesser. m. Joseph J. Lilley. Paramount Music Corp. cop. 1942.

**The Lamplighter's Serenade**. w. Paul Francis Webster. m. Hoagy Carmichael. Robbins Music Corp. cop. 1942.

**One Dozen Roses**. w. Roger Lewis and Country Washburn. m. Dick Jergens and Walter Donovan. Famous Music Corp. cop. 1942.

**My Devotion**. w. m. Roe Hillman and Johnny Napton. Santly-Joy, Inc. cop. 1942.

**Paper Doll**. w. m. Johnny S. Black. Edward B. Marks Music Corp. cop. 1942.

**Praise the Lord and Pass the Ammunition!** w. m. Frank Loesser. Famous Music Corp. cop. 1942.

**Serenade in Blue** (film: *Orchestra Wives*). w. Mack Gordon. m. Harry Warren. Bregman, Vocco & Conn, Inc. cop. 1942 by Twentieth Century Music Corp.

**That Old Black Magic** (film: *Star Spangled Rhythm*). w. Johnny Mercer. m. Harold Arlen. Famous Music Corp. cop. 1942.

**This Is the Army, Mr. Jones** (film: *This Is the Army*). w. m. Irving Berlin. This Is the Army, Inc. cop. 1942. (Successor Pub., Irving Berlin, Inc.)

**Warsaw Concerto**. Orch. piece. m. Richard Addinsell. Chappell & Co., cop. 1942 by Keith, Prowse & Co., Ltd., London.

**When the Lights Go On Again**. w. m. Eddie Seiler, Sol Marcus and Bennie Benjamin. Campbell, Loft & Porgie, Inc. cop. 1942. Successor Pub., Porgie Music Corp.

**White Christmas** (film: *Holiday Inn*). w. m. Irving Berlin. Irving Berlin, Inc. cop. 1942.

**You Were Never Lovelier** (film: *You Were Never Lovelier*). w. Johnny Mercer. m. Jerome Kern. T. B. Harms, cop. 1942.

**You'd Be So Nice to Come Home To** (film: *Something to Shout About*). w. m. Cole Porter. Chappell & Co., Inc. cop. 1942.

Rationing and blackout were unfamiliar hardships for Americans. In addition, the country suffered its worst spring in 60 years, with floods, tornadoes, ice jams, cloudbursts, forest fires and hailstorms almost constantly in the news.

Oona O'Neill was named the Stock Club (New York) deb of the year, much to the disgust of her father, distinguished playwright Eugene O'Neill. He was even more shaken the following year when Oona married Charlie Chaplin, a week after the comedian had agreed to pay Joan Barry \$2,500 legal costs and support, until blood tests might, or might not, prove him to be the father of her yet unborn child.

This year saw the passing of General Hugh Johnson, of NRA and Blue Eagle fame; Jack Blackburn, Joe Louis' trainer; Graham McNamee, famous pioneer radio announcer, who grew up with the industry, and four great stage figures: John Barrymore, George M. Cohan, Joe Weber of (A Fields), and Joseph Francis Jiranek, better known to America, and the world, as Joe Jackson, the tramp bicyclist of vaudeville stage and one of the great clowns and pantomime artists of all time. Gone, too, were Billy Beek, originator of Barney Google and his famous horse, "Sparkplug," Jack Doyle, proprietor of Jack Doyle's billiard parlor on Broadway, where odds on every important prize fight, World Series, horse race or football game the country over, originated.

Roosevelt called for—and got—60,000 planes, 45,000 tanks, 20,000 anti-aircraft guns and 8,000,000 deadweight tons of merchant shipping. Americans old enough to remember World War I were skeptical about the possibilities of our workers filling this order because they recalled that during the first war, the U. S. had produced only

80 tanks and had failed completely to produce the airplanes, artillery and ships needed by the armed forces.

The first year of the war was the most discouraging and depressing in American memory—comparable only to the first year of the Civil War for the North. The country was stunned by the terrible losses at Pearl Harbor, five battleships sunk or beached, three more badly damaged, 10 smaller warships destroyed or heavily hurt, and the smashing of our whole bomber command at Clark Field in the Philippines. These events were harder to bear because they were generally conceded to be the result of gross negligence.

(Continued Next Week)

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and  
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(Best-sellers that no dealer can afford to be without)

- THE LORD'S PRAYER  
Perry Como 20-0036 (30-0071)
- A DREAMER'S HOLIDAY  
Perry Como 20-3543 (47-3034)
- THERE'S NO TOMORROW  
Tony Martin 20-3547 (47-3078)
- I CAN DREAM CAN'T I?  
Tex Beneke 20-3553 (47-3046)
- I'VE GOT A LOVELY BUNCH  
OF COCONUTS  
Freddie Martin 20-3554 (47-3057)
- CHRISTMAS  
Bill Arnold 21-0129 (48-0137)
- CLAIRE DE LUNE  
Joan Hursel 21-0051 (48-0170)

## THIS WEEK'S RELEASE!

(Both 78 rpm and 45 rpm. Numbers marked \* are 45 rpm.)

### POPULAR

I Said My Pajamas  
Have I Told You Lately  
That I Love You

Home Town Band  
Let's Put Out The Lights  
And Go To Sleep

In My Little Red Book  
Cry-Baby Heart

Mother Prairie  
Can I Canoe You Up The River

TONY MARTIN AND  
FRAN WARREN  
20-3613 (47-3119")

FREDDY MARTIN  
20-3614 (47-3120")

BILL LAWRENCE  
20-3613 (47-3121")

TEX BENEKE  
20-3616 (47-3122")

Just One More Polka  
You In My Arms

JOHNNY VADNAL  
25-1144 (31-0044")

### COUNTRY AND WESTERN

Foolish Tears  
Send Ten Pretty Flowers To  
My Girl In Tennessee

My Home Is The Dust Of The Road  
You're Next Door To Heaven

SPADE COOLEY  
21-0150 (48-0157")

ERNIE (ER)  
21-0151 (48-0158")

### RHYTHM

The Lonesome Road  
I'm Just A Fool In Love

THE FOUR TUNES  
22-0058 (30-0043")

DEALERS! Are you ringing up those extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Co-op mats, and national advertising add up to easy sales.

# RCA Victor Records

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

The stars who make the hits are on...

The "45" market is booming  
—with the world's fastest,  
lowest-priced automatic changer!

Over 50,000 of these changers moving every month...  
over 50,000 new record-sales opportunities every month!  
Cash in! Keep a PULL stock of RCA Victor "45's"!



only  
**\$12.95**

Plays thru any set!

DECCA

data

presenting

SISTER  
ROSETTA  
THARPEAMERICA'S  
GREATEST  
GOSPEL  
SINGERHer  
Current  
Favorites!DECCA  
48119 SILENT NIGHT  
WHITE CHRISTMASDECCA  
48116 NINETY-NINE AND A  
HALF WON'T DO  
DANIEL IN THE LION'S  
DENDECCA  
48106 DOWN BY THE RIVER  
SIDE  
MY LORD'S GONNA  
MOVE THIS WICKED  
RACEDECCA  
48098 HE WATCHES ME  
HE'S ALL I NEED  
with Mario KnightDECCA  
48093 MOVE ON UP A LITTLE  
HIGHER (2 Parts)DECCA  
48090 UP ABOVE MY HEAD,  
I HEAR MUSIC IN  
THE AIR  
MY JOURNEY TO THE  
SKY  
with Mario KnightDECCA  
48089 NOBODY'S FAULT BUT  
MINE  
SIT DOWNDECCA  
RECORDS

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best  
sellers, based on reports ob-  
tained from leading stores in  
12 cities and showing com-  
parative sales rating for this  
and last week.National  
RatingWeek Ending  
Dec. 17This Last  
wk. wk.

Artist, Label, Title

			New York—(Davaga Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denell's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	Philadelphia—(Newman Mus. Co.)	Baltimore—(Walker's)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury)													
		"Mule Train"	2	4	1	7		1	1	2	2	3	2		92
2	2	ANDREWS SIS-G. JENKINS (D)													
		"I Can Dream, Can't I"	3	6	4	4		2	2	7	8	5	10	1	60
3	4	GENE AUTRY (Columbia)													
		"Rudolph, Red-Nosed Reindeer"	1	2		1	1								40
4	3	M. WHITING-J. WAKELY (Cap)													
		"Slippin' Around"	5					3	3		3	2	3		47
5	6	PERRY COMO (Victor)													
		"Dreamer's Holiday"	4		6	8				8			4	2	39
6	5	GORDON JENKINS (Decca)													
		"Don't Cry, Joe"	6	8				6	5	6		6			29
7	9	FREDDY MARTIN (Victor)													
		"A Lovely Bunch of Coconuts"	8	7	3	9				9	7	8			23
8	13	AL MORGAN (London)													
		"Jealous Heart"		9							4	10	5	5	22
9	8	FRANKIE LAINE (Mercury)													
		"That Lucky Old Sun"	7					7	7	9		4			21
10	13	YOGI YORGESON (Capitol)													
		"I Just Go Nuts at Xmas"		1							1				20
11	12	VIC DAMONE (Mercury)													
		"You're Breaking My Heart"			2				4	8					19
12A	17	DINAH SHORE (Columbia)													
		"Dear Hearts and Gentle People"				5			6	4					18
12B	21	YOGI YORGESON (Capitol)													
		"Vingle Bells"				3						1			18
13	2	TONY MARTIN (Victor)													
		"There's No Tomorrow"		10			7							3	13
14A		KING COLE TRIO (Capitol)													
		"Christmas Song"		5	8										11
14B	18	J. STAFFORD-G. MACRAE (Cap)													
		"Whispering Hope"				2						9			11
15A	14	JACK TETER (London)							5		7				10
		"Johnson Rag"													
15B		SAMMY KAYE (Victor)													
		"Echoes"									1				10
16A	10	FRAN WARREN (Victor)													
		"Envy"		8	8										9
16B		DICK HAYMES (Decca)													
		"Old Master Painter"			3		10								9
16C	17	LOUIS ARMSTRONG (Decca)													
		"Blueberry Hill"				2									9
17A		HUGO WINTERHALTER (Col)													
		"Blue Christmas"			3										8
17B		RICHARD HAYES (Mercury)													
		"Old Master Painter"		10					5	10					8
17C	18	INK SPOTS (Decca)													
		"Echoes"				3									8
17D	19	BING CROSBY (Decca)													
		"Dear Hearts and Gentle People"						9		5					8

FIVE TOP  
ALBUMS

1	2	3	4	5
SOUTH PACIFIC	MERRY CHRISTMAS	KISS ME, KATE	TWAS THE NIGHT BEFORE CHRISTMAS	JOLSON SINGS AGAIN
Broadway Cast Columbia	Bing Crosby Decca	Broadway Cast Columbia	Fred Waring Decca	Al Johnson Decca

Disk Best Sellers by Companies  
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	4	133	Victor	5	85
Decca	6	122	Columbia	3	73
Capitol	5	107	London	2	26

## Band Reviews

GUNNAR SONDBERG ORCH (3)  
El Casbah, Kansas CitySmall combo is comparatively  
new to the club and hotel circuit,  
being formed on the Coast little  
more than a year ago. This date  
in the deluxe dinner room of the  
Bellerive hotel is its first out of  
the western locale.Leader Sondheim is a Danish  
lad, who had a band on the con-  
tinent, particularly the Scandi-  
navian countries, for a number of  
years before coming to the States.  
Sondheim leads the quintet on  
violin, with specialists on other in-  
struments—Fred Spatz, piano; Al  
Tracy, accordion; Ernie Candi,  
drums; Vernon Officer, string  
bass. Spatz and Tracy pour out  
some unusually good work in their  
solo efforts, and with the leader's  
violin give the crew a good deal  
of versatility.Tones are suitable for dancing  
and for listening as well, and  
here the portfolio is thick with  
widely varied arrangements.  
Tangos, rumbas, sambas, pop and  
pops are all terpsable, and for good  
measure Sondheim tosses in gypsyand other European folk tunes  
now and then.After two weeks, Casbah man-  
agement has found the group  
readily up to par and outfit will  
stay at least another eight weeks.  
Quick.LEN HOWARD ORCH (3)  
Chez Maurice, MontrealAfter eight years as leader of  
the pit band in the Gayety, Len  
Howard with a new combination,  
is scoring at the refurbished Chez  
Maurice. With much experience in  
show work, Howard is a cinch as  
pianist and leader for the big pro-  
duction numbers, and on the in-  
strumentation of three sax, trom-  
bone, trumpet, drums and bass he  
is also building a rep with the  
customer hoovers for some very  
danceable tunes between shows.Arrangements are on the com-  
mercial side with Howard MacCal-  
lum and Jimmy Jones doing most  
of the orchestrating.With a good rhythm section,  
sparked by Howard at the piano,  
full treatment is usually used to  
fill this big room. Other than the  
odd novelty twist, vocals are kept  
only to group efforts. New.LENNY HERMAN QUINTET  
Glass Hat, Congress Hotel, N.Y.While many rooms are trying to  
weather the local blight, this  
dance spot has been doing heavy  
biz during recent months. Much  
of this can be attributed to Lenny  
Herman's group, making its fourth  
appearance within a year.Although smaller in size than  
most bands playing hotels around  
here, orch achieves depth of much  
larger aggregations, based on ma-  
estro's accordion. It's the organo,  
a new development, which aug-  
ments the volume—an electronic  
attachment, miniature in size but  
in full organ tone, which is at-  
tached to the piano keyboard and  
is played simultaneously with the  
ivories.Herman is promotionally minded,  
the back of one of his stands being  
lighted so dancers going by can  
mark their choices. Besides the  
top 10 leader has made up a list of  
over 330 songs, which is on card  
form and is used for request pur-  
poses. They're also marked as to  
type of dance. His library includes  
a liberal dose of rumba and  
samba spot being one of the few  
in town which draws the hip-move-  
ment crowd. Vocal efforts are  
done well by Herman and trio.Evelyn Nearly Cracks  
Her 'Magic Violin' But  
It All Winds Up OK

Las Vegas, Dec. 20.

Phil Spitalny's "first lady of the  
violin" has discovered there are no  
fiddle repair shops in Las Vegas.  
Fifty million one-armed bandits  
but nary a Stradivarius surgeon.  
What to do? It happened at the  
Hotel Last Frontier, where Evelyn  
and Her Magic Violin opened  
with Phil Spitalny and his all-girl  
orch and choir in the Ramona  
Room Friday (16). During the first  
show—and her first nitery appear-  
ance—the mike cords became  
looped in her sofa finale, gathering  
around her feet. She begged off,  
and hanged off, simultaneously.Her dive was nothing short of  
spectacular. The trouper suffered a  
badly bruised right kneecap and a  
deep cut on her ankle, where the  
strap of her slipper cut through.  
Spitalny grabbed for his spouse as  
she fell. Evelyn grabbed for her  
fiddle, a 1753 Bergozzi presented  
her by the National Arts Club of  
America when she graduated from  
Juilliard School. It had survived  
197 years without a scratch.As far as Evelyn was concerned,  
the fact that the fiddle cracked  
wide open at the seams was a  
much bigger catastrophe than the  
damage to her frame. However,  
she pulled herself and the instru-  
ment together in a few seconds, a  
neat trick in view of the fact  
that all the strings were down, and  
held it in place for an encore on  
"Some Enchanted Evening." Audi-  
ence in the capacity room, includ-  
ing Gov. Vall Pittman of Nevada,  
gave her a tremendous ovation.The discovery about Las Vegas'  
lack of stringed instrument repair-  
men followed. After the second  
show, which she played with the  
same broken fiddle, Dick Day, Last  
Frontier fack and one-time pianist  
with Ted Weems' orch, remembered  
that Guy Landis, bass fiddler and  
leader of the combo currently  
playing at nearby El Rancho  
Vegas, knew something about bast-  
ing a Bergozzi, attaching a Strad  
and such-like. Landis, as a mat-  
ter of fact, had taken a course in  
instrument repairing at UCLA.Landis came over from El Ran-  
cho at 4 a.m., after his last show,  
picked up the fiddle, took it to his  
room, heated a pot of glue, while  
Evelyn and Phil paced the floor,  
and had it in shipshape condition  
as dawn broke.

FRANK WALKER  
The Showman's friend  
WELCOMES YOU TO THE  
**ALEXANDRIA HOTEL**  
9th at Spring St. LOS ANGELES

War or peace, we  
always found ac-  
commodations for  
our friends in show  
business. And now  
—as always—you'll  
receive traditional  
Frank Walker serv-  
ice—plus a special  
theatrical treat!  
DRIVE-IN GARAGE

ALL ROOMS  
HAVE  
RADIO  
AND  
BATH

The American Love Song  
**I CAN'T GIVE YOU  
ANYTHING BUT  
LOVE, BABY**  
Music by . . .  
**JIMMY McHUGH**  
MILLS MUSIC

THE EVER POPULAR  
STANDARD  
**DEED  
I DO**  
LAUREL MUSIC CORP.  
1619 Broadway, N. Y. 19

## Inside Orchestras—Music

Currently the hottest selling record on the market, Columbia's "Rudolph the Red-Nosed Reindeer," originated as a kiddie yarn 10 years ago. Written by Johnny Marks last December, it is based on a fable penned by Robert L. May in 1939. Marks, unable to find a publisher for the song, invested \$30,000 to form his own publishing outfit, St. Nicholas Music. The composer-publisher now looks set to cash in, with Columbia feeling confident that its Gene Autry recording of the tune will hit the 2,000,000 sales mark before the Christmas season ends.

The May fable was originally written for the Montgomery Ward department store and used by that outfit as a Christmas giveaway. To date there are more than 6,000,000 copies of the book in circulation. In 1948, RCA plattered "Rudolph" as a kiddie album, with a straight narration by Paul Wing. But the RCA disk is apparently having little effect on CRC's recording, which has been put out in both the pop and kiddie division.

"Rudolph" has also been getting a lot of cuffs publicity via commercial products bearing its name. Most of these were set up in connection with the book, before the song was written. A number of the large department stores throughout the country are featuring the red-nosed reindeer in their window displays. In addition, a short on "Rudolph" is currently being shown at the Roxy, N. Y., and has already been circulated in 37 RKO houses in New York and 500 throughout the east. Autry also built a special production number around the reindeer, which he is using in his rodeo.

Virtually all name singers, bandleaders and recording men strive constantly for new, trick recording ideas to embellish the production values of new disks. Guy Lombardo is no different. For years he has used exactly the same methods, but recently these methods were modernized. Instead of a tape measure, Lombardo now uses nails to simplify the job of recording his band.

For years Lombardo insisted that the musicians in his band be situated exact distances from the mike, to the inch, on every recording so that the sound of the band didn't vary. To achieve this, a notebook listed how far away each instrument should be. It was a somewhat tedious job to measure off the various footages. To improve the system, Decca's engineers drove nails in the floor of the New York studio the band always uses to cut disks—a nail for each leg of every musician's chair, and others for the mike, piano legs, etc. And now it's an easier job of setting up.

Mercury Records has released the disk of "With My Eyes Wide Open I'm Dreaming," a unique cutting by Patti Page, and it's beginning to get good sales reaction in different areas, especially in Philadelphia. Artist credit on the label reads Patti Page Quartet. Actually, the quartet consists entirely of Miss Page singing the various harmony parts. She put the idea on wax by doing each part separately and blending the others in, using earphones to hear the preceding parts while adding the next.

## On the Upbeat

### New York

Alan Keyes upped from publicity manager of RCA-Victor record division to commercial manager of Red Seal disks. . . . **Bob Chester**, who recently finished long run at Arcadia ballroom, into rival Roseland Jan. 20 for four weeks. . . . N. Y. office staff gave **Joe Glaser**, head of Associated Booking, a tele set for birthday last week (16). . . . **Manie Sachs**, of Columbia Records, will head music and record division of March of Dimes drive. . . . UCLA students gave Capitol Records' **Paul Weston** trophy as "Bandleader of Year." . . . Signature Records to market its 78c disk lines on Signa-Flex, unbreakable material. . . . **Andy Pine**, sax player who was to join **Elliot Lawrence's** orchestra at **Frank Bolley's** Meadowbrook last week, injured in auto smash in Philadelphia. . . . **Art Mooney** given release from General Artists Corp. less than month after he signed. . . . **Bob Sadoff** shifted to Knickerbocker Music staff in N. Y. . . . **Eddie Wulpin**, Paramount-Famous staff head, to Palm Beach Dec. 30. . . . **Duke Ellington** orchestra booked for 30 concerts in February and theatres through January, thus denying he's breaking up band.

### Hollywood

MHI Gable, Decca recording director, has powdered back to N. Y. after supervising batch of biscuiting here. . . . **Manie Sachs** is lining

up an eight-side kid album for **Doris Day**. . . . "King Re-Bop's Dream" new tune by **Hoagy Carmichael**, will be released by **Morris Music**. . . . **Irene Dunne** will sing "Once You Find a Guy," Sagebrush Lullaby, and "The Man in the Big Felt Hat" for Columbia's "Come Share My Love."

**Julie Styne** and **Leo Robin** inked by **Sid Regell** to score RKO's "Two Tickets to Broadway." . . . **Lou Levy** is here for parleys with **Dore Genson**, **Bob Stern** and **Sonny Golden**, his coast tune-louts. . . . **Andrew Sisters** have teamed with **Carmen Miranda** to wax "The Wedding Samba" and "I See I See." . . . **Brazilian** ditties for Decca. . . . **Paul Sawtell** is doing the score for **Sid Lesner** on "Tarzan and the Slave Girl."

### Chicago

**Bob Crosby** packaged a unit for one-nighters to start Jan. 10. He'll have his own musicians and acts, with package being booked by **Sidney Harris** of Mutual Entertainment. . . . **Herbie Fields** set for Flame Club, St. Paul, Jan. 4 for three weeks. . . . **Bob Vincent**, former vocalist with **Al Trace's** band, but now as a single, debuted at Towne Lounge, Rockford Ill. this week. . . . **Claude Thornhill** has three college prom dates lined up for him by Associated Booking, testing off at U. of Iowa Jan. 20, following with U. of Minnesota Jan. 21 and Iowa State Jan. 27.

**Clyde McCoy** in town visiting disk jocks about his new Mercury disk to be released Jan. 11, called "The Canasta Song." . . . **Larry Fuller** set for Peabody hotel, Memphis, Feb. 27 for two weeks. . . . **Leo Uchit** takes over as publicity director for the newly formed label, **Barthel**, to be pressed in Chi. . . . **Labels** already packed **Johnny Hill**, formerly with **Rondo**; **Toni Rami** and **Alan DeWitt** vocalist with **Frankie Masters** orch. . . . **Tommy Rockwell**, head of General Artists Corp., in town for a meeting with his Chi staff.

### Pittsburgh

**Pete Rubino** and his **Crackpots** opened two-week engagement at Seventh Avenue hotel's Triangle Room. . . . **Tiny Brown**, local girl who sang with **Dizzy Gillespie** for a while, back home and has joined **Deuces Wild** at Carnival Lounge as featured vocalist. . . . pianist **Gloria Settle** and **Bobby Cardillo's** trio now sharing musical chores at Monte Carlo. . . . violinist **Budoren Clarke** doubling between **Ankara's** bar lounge, where she teams with pianist **Joe Lenzak**, and the main room, with a featured spot in the floor show.

## Granz-Mercury Put Out Expensive Album

Mercury Records will market this week a jazz album compiled by Norman Granz that is perhaps the most expensive ever produced. Consisting of 12 sides (12-inch, plus numerous candid shots by photographer Gjon Mili, commentary and biographical material by Granz, all inserted in an expensively designed, loose-leaf type of album, it will sell for \$25, plus tax. Only 5,000 sets have been manufactured.

It's said to have cost Granz, creator and promoter of the "Jazz at the Philharmonic" units, approximately \$30,000 to put the album together.

## 'My Child' Initial Tune for Como Co.

Initial song with which Perry Como's recently organized Como Music will start operation is titled "My Child." Singer recorded the number for RCA-Victor a week or so ago, but it won't be released until later in the winter.

Como as yet hasn't done anything about setting up a working music organization. He has not been able to secure office space in New York and until that is accomplished will not even mull a staff.

## Decca, Chappell Near Deal on '3d Man' Score

Decca Records probably will wind up with the original soundtrack of the music from the film, "The Third Man." Decca and Chappell are nearing a deal for the music, played on a zither by Anton Karas, Viennese musician found in a cafe by Carol Reed, producer-director of the pic.

British Decca has the disk rights to the music in England, where it's called the "Harry Lime Theme." However, that company doesn't have the U. S. rights to it and couldn't release it in the U. S. through its London label affiliate.

THIS IS IT!

# I've Got TEARS IN MY EARS

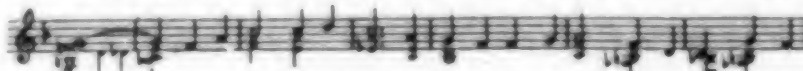
(From Lyin' On My Back In My Bed While I Cry Over You)

Words and Music by HAROLD SARLOW

Chorus, Moderately, Hill-Billy Style



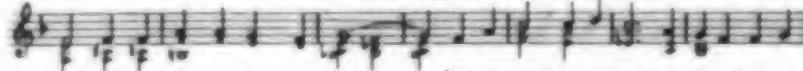
1. I'VE GOT TEARS IN MY EARS from ly-in' on my back in my bed while I cry o-ver
2. (I'VE GOT TEARS IN MY EARS from ly-in' on my back in my bed while I cry o-ver
3. (I'VE GOT TEARS IN MY EARS from ly-in' on my back in my bed while I cry o-ver
4. (Once my) New said to me, There ain't no use to fret. If you're wise you will find some one



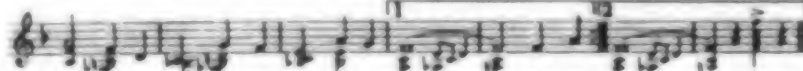
you ——— And the tears in my ears are off the beat-on track Since you said, "It's good  
you ——— I've been cry-in' these tears and cough-in' in my back Since the day I found  
you ——— It's been so many years my sac-ro-ll-i-as Feels as though it's been  
new ——— And she's right as can be, It's got-the night-y wet Ly-in' here cry-in'



bye, we are through ——— So if I should get wa-ter on the brain ——— You will  
you were so true ——— And if I don't get up ——— pret-ty soon ——— I'll turn  
soaked through and through ——— Oh, you lied when you said we'd take the plunge ——— Now I  
tears o-ver you ——— Come the day when they o-ver-flow the brim ——— I'll be



know you're the one who is to blame ——— I'VE GOT TEARS IN MY EARS from ly-in' on my  
in to a sleep y-is ——— I'VE GOT TEARS IN MY EARS from ly-in' on my  
know how it feels to be a sponge ——— I'VE GOT TEARS IN MY EARS from ly-in' on my  
see cry I nev-er learned to swim ——— I'VE GOT TEARS IN MY EARS from ly-in' on my



back in my bed while I cry o-ver you ——— I've Got  
back in my bed while I cry o-ver you ——— I've Got  
back in my bed while I cry o-ver you ——— I've Got  
back in my bed while I cry o-ver you ——— Once my  
you ———

Destined to be the Hottest Western Hill-Billy Novelty Comedy Song of All Time!

"TEARS IN MY EARS" will be the Fastest Piece of Dynamite in the Entire Industry.

Special Material Available. Get on this Quick!

LEO FEIST, INC. • 799 Seventh Ave. N. Y. 19



FRANKIE LAINE

"MULE TRAIN"

and

"Lucky Old Sun"

ON MERCURY RECORDS

# 'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings or commercial shows. The first group consists of the top 30 songs.

Week of Dec. 9 to Dec. 15, 1949

## First Group

Songs	Publishers
A Dreamer's Holiday	Shapiro
Ain't She Sweet	Advanced
A Thousand Violins—"The Great Lover"	Famous
Bibbidi-Bibbidi-Boo—"Cinderella"	Disney
Bye Bye Baby—"Gentlemen Prefer Blondes"	J. J. Robbins
Daddy's Little Girl	Beacon
Dear Hearts and Gentle People	Morris
Don't Cry Joe	Harms
Festival of Roses	Witmark
Happy Times—"Inspector General"	Harms
Hop Scotch Polka	Cromwell
I Can Dream Can't I	Chappell
Johnson Rag	Miller
Last Mile Home	Leeds
Merry Christmas Waltz	Advanced
Mule Train—"Singing Guns"	Disney
My Love Loves Me	Paramount
Old Master Painter	Robbins
River Seine	Remick
Rudolph the Red-Nosed Reindeer	St. Nicholas
Santa Claus Is Coming to Town	Feist
She Wore a Yellow Ribbon—"She Wore a Yellow Ribbon"	Regent
Slippin' Around	Peer
Someday You'll Want Me	Duchess
Stay Well—"Lost in the Stars"	Chappell
That Lucky Old Sun	Robbins
Too Toot Tootle—"Jolson Sings Again"	Feist
Way Back Home	BVC
White Christmas	Berlin
Winter Wonderland	BVC

## Second Group

A Dream Is a Wish Your Heart Makes—"Cinderella"	Disney
All I Want For Christmas Is My Two Front Teeth	Witmark
Christmas Song	Morris
Crocodile Tears	Johnstone-Montel
Dime a Dozen	Morris
Echoes	Valando
Foxy	Encore
Happy Valley	Sanson
I've Got a Lovely Bunch of Coconuts	Cornel
I Want to Wish You a Merry Christmas	Republic
I Want You to Want Me—"Oh You Beautiful Doll"	Mills
Let's Harmonize	Oxford
Meadows of Heaven	Laurel
Merry Christmas Polka	Alamo
My Street	Campbell
Room Full of Roses	Hill & Range
Some Enchanted Evening—"South Pacific"	Williamson
Souvenir	Beacon
Too-Whit! Too-Who!	Al Gallico
You're All I Want For Christmas	Porgie
* Filmmusical * Legit Musical	

## Mellin Buys Catalog, Cicille Co. Closes Out

Cicille Music Corp., N. Y., closed shop last week after selling its catalog to the Robert Music Corp. Lat-

ter outfit is operated by Bobby Mellin, former professional manager for Broadcast Music.

All masters and albums of Republic Records, owned by Cicille, were sold to the Commodore Record Shop, N. Y.

## Best British Sheet Sellers

Week ending Dec. 10  
London, Dec. 12.

Breaking Heart	Sterling
Hop Scotch Polka	Leeds
Confidentially	New World
Harry Lime Theme	Chappell
Snowy White	Reid
I Don't See Me	Connelly
Forever and Ever	F. D. & H.
I'll String Along	Feldman
Wedding Samba	Leeds
Leicester Square Rag	Norris
Mon. Tues. Wed.	Dash
Garden of Weeds	B.A.C.

## Second 12

December	Bradbury Wood
Is It Too Late	Yal-
Careless Hands	Morris
Shawl Galway Grey	Connelly
Buy Killarney	Maurice
It's Cold Outside	Morris
Kiss in Your Eyes	Bosworth
Echo Told Me Lie	Sterling
Why Is It	Cinephonic
Angelus Ringing	Southern
Blue Ribbon Gal	Dash
12th Street Rag	Chappell

## SATCHMO BOOKED 12 WEEKS ON THE COAST

Hollywood, Dec. 20.

Louis Armstrong combo, in coming to the far west after first of the year, already has 12 solid weeks' work lined up by Milt Deutsch, Joe Glaser's Associated Booking Agency's Hollywood rep.

Satchmo opens Pacific slope skids with two weeks at New Orleans Swing Club, Frisco, at \$4,000 per week, on Jan. 11. During stand combo will play a jazz concert at Frisco's auditorium, for which Armstrong will get \$3,000 for night's work, hence the low demand on nifty engagement, as operators of Swing Club will promote the latter session. Out of his concert-coin Armstrong is hiring Kid Ory's Hollywood Dixie combo to go north and spell him on the bandstand. Satchmo will pay Ory's bunch \$750, plus round-trip fares.

On Jan. 13, during Frisco stand, Armstrong will tape an airshow with Bing Crosby, then play two weeks at Flamingo Las Vegas, at \$4,500 per frame.

After that stand, crew comes here and installs name-policy in hands at Hal Tabarin, southside niter in suburban Gardena, where combo opens Feb. 10 for fortnight at \$4,500 per frame. While here vet trumpeter will work a jazz concert promoted in Pasadena by KFWB disc jockey Gene Norman.

Before leaving territory Satchmo and his sidemen will sit in for two weeks at Palomar Vancouver niter, also at \$4,500 a stanza.

## Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Per Week	Total Covers
Eddy Duchin*	Waldorf (400; \$2)	11	2,000	22,000
Guy Lombardo	Roosevelt (400; \$1.50-\$2)	12	2,156	25,872
Sammy Kaye	Stallor (450; \$1.50-\$2)	3	1,700	5,100
Don McGraw*	New Yorker (400; \$1-\$1.50)	12	1,000	12,000

\* New Yorker has "Salute to Cole Porter" show. Waldorf, Peter Lind Hayes-Mary Healy.

## Chicago

Bill Bennett (Spina Chalel, Bismarck, 250; \$2 min-\$1 cover). Lent Lynn, 1,500 covers.

Dick LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min-\$1 cover). Ethel Smith and LaSalle bucking pre-holiday lull with 2,000 tabs.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min-\$1 cover). Ice Show, conventions and Masters nice 3,100 covers.

Jack Nye (Empire Room, Palmer House, 500; \$2.50 min-\$1 cover). Hildegarde and conventions; fat 4,050 covers.

George Olsen (Marine Room, Edgewater, 700; \$1.20 cover). Wayne King out Thurs. (15); 3,000 tabs.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min). "College Inn Story" down to 2,500 covers.

## Los Angeles

Sketch Henderson (Ambassador, 900; \$1.50). With The Sportmen, the Kings and Their Ladies, first week, 2,685 covers.

Chick Floyd (Biltmore, 900; \$1.50). First week 2,100 covers.

Phil Ohman (Beverly Hills, 300; \$4 min). Some 700 covers.

## Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; \$1-\$1.15 adm.). Final week for Carlyn. Pre-holiday low 6,000 admissions.

Cee Davidson (Chez Paree, 500; \$3.50 min-\$1 cover). Dean Martin and Jerry Lewis plus private Xmas parties caused jump to 4,000 tabs.

Teddy Phillips (Aragon, \$1-\$1.15 adm.). Final week couldn't top 6,000 admissions.

Freddie Nagel (Blackhawk, 500; \$2.50 min-\$1.50 cover). Faring n.g. with 1,400 covers.

(Los Angeles)

Harry Owens-Leighton Noble (Aragon, Santa Monica). Fifteenth weekend for Owens; fifth week for Noble; about 4,900 admissions.

Harry James (Palladium B., Hollywood). Fourth week, okay 8,100 admissions.

## LOESSER-PAR MUTUALLY END 2-PIX COMMITMENT

Frank Loesser's commitment with Paramount to do two more films has been cancelled by mutual agreement. Composer is now east on the score for the forthcoming light production of "Guys and Dolls."

"Guys," with book by Jo Swerling based on Damon Runyon stories, is slated for Broadway by Cy Feuer and Ernest Martin. Jo Mielziner is doing the sets.

## Glaser to Coast

Joe Glaser leaves New York for Hollywood tomorrow (Thursday) for the Xmas holiday. He'll spend the time with his mother, who moved to the Coast from Chicago only a couple weeks ago.

Glaser, of course, will also get some work in while west. His Associated Booking Corp. Hollywood office is run by Milt Deutsch. Charles Yates, of New York's ABC staff, is also west, discussing bookings with Bob Hope. He left N.Y. last week.

## AFM Wins Dismissal On Chi Muzak Suit

Chicago, Dec. 20.

Charges filed in July by the Boom Electric Co., Chi franchiseholder for Muzak "canned" music, against Local 10, Chi Federation of Musicians, were dismissed Wednesday (15) by the National Labor Relations Board. Boom had claimed Petrillo had enforced a secondary boycott and jurisdictional dispute in violation of the Taft-Hartley Act when he threatened to pull live musicians out of Chi hotels that were being serviced with "canned" music, piped by Boom.

Room M. Madden, regional NLRB head, said an investigation by the board disclosed that the musicians' union induced no employees to stop servicing the machines, but rather discouraged employers to do so unless they hired members of Local 10 as platter-turners. No actual order had been given the musicians not to play in the spots also using Muzak, Madden said.

Hotels that stopped Muzak service after Petrillo's strike threat were Palmer House, Edgewater Beach, La Salle, Bismarck, Graemere, Stevens and Blackstone, and restaurants were Old Heidelberg, Blackhawk and Martinique.

## Col. Disks 'Blondes'

Columbia Records completed cutting the score of "Gentlemen Prefer Blondes" with the show's cast, Monday and Tuesday in New York. Recording covered four three-hour sessions, two each day, morning and afternoon, and CRC will have the albums on the market within a couple weeks.

All of CRC's artists and repertoire execs, Goddard Lieberson, Mamie Sachs and Hugo Winterhalter, ran the sessions on Broadway's latest musical smash.

PERFECT PROGRAM NUMBER for the HOLIDAY SEASON

## SLEIGH RIDE

by LEROY ANDERSON

Recorded by ARTHUR FIEDLER and the BOSTON "POPS" ORCH. (RCA-Victor)

A Sell-Out from Coast-to-Coast!

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1619 Broadway - New York 19, N. Y.

MUSIC BOURNE TO LIVE

CHARLEY MY BOY  
LISA KIRK  
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BOURNE, Inc.

## Gale Re-Signs Jacquet

Illinois Jacquet last week renewed with the Gale Agency for a term somewhat less than three years. Reports had been around that Jacquet was switching to another office during the time that negotiations were in progress.

Tim Gale, agency's president, completed the deal.

Variety, Dec. 14, 1949

## Gale Agency, Inc.

48 W. 48th St.

New York, N. Y.

## THE PUBLIC CHOICE CARMEN LOMBARDO'S

JUNGLE DRUMS

E. B. MARKS

# N. Y. East Side House Taking Fling With Two-a-Day Vaude Policy

New York's first attempt at two-a-day vaudeville in some years will be revived on New York's lower east side when Eddie Gould preems "Holiday in Paris" at the Fourth Street Playhouse starting Monday (20). Gould, a former operator of summer stock theatres, has signed a cast which includes Smith and Dale, Lew Hearn, Dick Buckley, Lavernes, Three Irelands, Countess Carina Paves, a line and others. Scale will range from 30c and go to \$2 top Saturday evenings.

Gould originally planned a permanent legit stock company, but felt it couldn't be profitable under present conditions. He turned to the vaude idea and auditioned members of a traveling cafe unit, "Vogues," which folded sometime ago in Pittsburgh and stranded some of the performers. He hired

some members of the cast and chorus and bought several tunes from composer-producer of that unit, Donald Heywood. Sale has been contested by those who had a financial interest in the unit and matter is currently being straightened out by American Guild of Variety Artists. Gould claims his relations with Heywood is that of a producer and songwriter and he's paying for the use of the tunes only, plus salaries of the performers he hired from the unit. He declares he's not responsible for the previous indebtedness of "Vogues."

Format will be acts, production numbers and skits with Smith and Dale doing their "Dr. Kronkhite" bit and Hearn his "Belt in the Back." Marjorie Christensen is doing the dances and Ted Eddy is staging.

The Fourth Street Playhouse formerly called the Public, at one-time housed Yiddish legit.

## Joey Adams, Juanita Hall Sign Pacts With MCA

Joey Adams, Mark Plant and Tony Cannoneri have signed an agency pact with Music Corp. of America. They'll continue to be personally managed by Leo Cohn, who has been handling them for the past 10 years. MCA last week also signed Juanita Hall, of the "South Pacific" cast, currently doubling at the Shelburne Lounge, N. Y., and comedienne Kay Ballard.

Cohn, meanwhile, has signed Gene Baylos to an agency contract.

## AGVA Compromises On Partial Does Plan For Walters' Havana Line

Question of whether the chorus girls to be used in the Lou Walters' production going into the Blauquitta theatre, Havana, this week were to join the American Guild of Variety Artists, was settled early this week with AGVA's acceptance of partial payment dues plan for the line. It was originally felt by Walters that since most of the girls in that show already belonged to Actors Equity and since the show was playing under Equity conditions with one show nightly, girls should be excused from AGVA membership, especially since the Cuban Actors Federation taxed each alien performer 5% of their salary.

Plan for a partial payment had already been agreed upon before Walters planned to Cuba last week. During his absence, an AGVA organizer demanded full payment of dues, and chorus was consequently pulled. With Walters' return Monday (19) union toppers agreed to revert to the partial payment plan when several in the chorus objected to the union's pulling the line. It was pointed out that a \$27,000 bond had been posted with a Havana bank and round-trip air transportation for the entire cast had been paid in advance.

## Singer, Tishman-Berger Settled in Arbitration

The American Arbitration Assn. last week settled the dispute between Johnny Singer and the Tishman-Berger agency over the bookings of the Arnauts. Arbitrator James Reilly awarded Singer \$493.50 of the \$609.50 claim presented, while the TB office got all of the \$323.25 claim pressed against Singer.

Dispute stemmed over a split-commission agreement on the Arnauts. Singer claimed all bookings that came in a certain period while Tishman and Berger claimed that bookings made prior to the start of the agreement did not come under purview of the pact.

Since the arbitration, the Arnauts have swung over to the Tishman-Berger office entirely.

# 4A's to Settle AGVA, Equity Dispute On Control of Brandt's Legit Tabs

Dispute between Actors Equity and American Guild of Variety Artists over jurisdiction of legit-show condensations to be presented at the Selwyn theatre, N. Y., may be settled at a meeting of the Associated Actors and Artists of America, being held Friday (23). Brandt last week signed with AGVA, but Equity has contested the jurisdiction on the ground that performers would be better off under Equity conditions. A meeting on this issue was held Monday (19), but agreement couldn't be reached. It was agreed, however, that whichever union wins the jurisdiction, performers would pay dues only to their parent union.

Agreement signed with AGVA calls for a \$90 minimum for a maximum of 34 hours in six days. If playing a seventh day, scale would be \$102. Two casts would have to be used for that scale. This pact is subject to review by the 4A's at Friday's meeting when decision will be made.

The Equity scale would be in excess of its \$75 weekly minimum.

## RKO WILL SET SHOWS AT ALHAMBRA, N. Y.

The Alhambra theatre in the Harlem section of New York is being readied by RKO circuit for stagershow presentations. House is expected to be ready within a month. Stage and dressing rooms are being remodeled. House was a regular vaude stand in the hey-day of variety.

Policy for the Alhambra is still to be set. Whether the regular eight-act policy in effect at the Palace, N. Y., will be utilized or whether the circuit will use name Negro or mixed attractions, is still to be determined.

No matter what policy is decided upon, the Alhambra will offer competition to the nearby Apollo theatre, Negro vaude.

in New York even if two scales were used. The Equity scale would be based on the fact that regular performances of eight shows weekly maximum are in the usual basic agreement. Since the Selwyn condensations run somewhat less than an hour, a little more than twice as many shows would be permitted for each cast. Two casts would bring up the number to 34.

On the number of performances, each union is in agreement. But Equity feels that since producer George Brandt's experiment at the Selwyn may have far reaching effect on legit's union wants right to look at Brandt's books at all times so that returns on future presentations would be gauged.

Carmen Miranda slated for the Chicago theatre, Chicago, April 7.

## DONALD MANN



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MIAMI BEACH**

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—Nick Kenny, N. Y. Daily Mirror.  
"Sensational."  
—Don D'Amico, Montreal-Martin.  
"Comie-musician with impressive proves Godfrey knows his pickles."  
—Arnold Pine, Wash. Daily News.  
Management: **GEORGE A. LIBBY**  
1650 Broadway, New York, N. Y.

## DELMAR TO STAGE NEXT HUB L. QUARTER UNIT

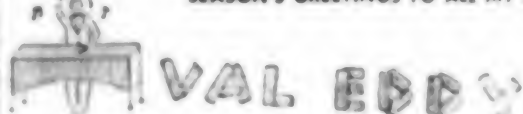
Harry Delmar is slated to produce the next unit going into the Latin Quarter, Boston. The Delmar package will follow two shows staged by Max Liebman, who last season produced the "Broadway Admiral Revue" on video.

Ed Meister, LQ boniface, is currently planning a permanent unit policy. Business has been especially strong at this Hub pub since units were introduced nearly two months ago. The production policy, which runs cheaper than a show with names and line, is also regarded as a different type of entertainment for this part of the country.

Delmar who produced the series of "Revels" popular in the 1920's, also staged "Follow the Girls" and during the early part of the late war was booking head of USO-Camp Shows, Inc.

Billy Vine, Dior Dancers into Copa City, Miami Beach, Dec. 29.

SEASON'S GREETINGS TO ALL MY FRIENDS



Presenting "A SYMPHONY ON WOOD"  
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THE NEWEST AND  
RITZIEST NITERY IN PARIS  
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London

## LATIN QUARTER

at the

## LONDON CASINO

Opening at

**MONTE CARLO, Dec. 24**

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**WILLIAM MORRIS**  
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# Atlantic City Set for Gala Holidays, With New Yr.'s Tap From \$3 to \$10

Atlantic City, Dec. 20. Business places and residents are seeking to outdo each other hoping to win one of the many lighting prizes offered by the Boardwalk Businessmen's Association.

Up and down the long avenues in the 40-block business section Christmas lighting and trees also have been placed.

Convention hall will hum with a

(Continued on page 47)

The Popular Stylist of Latin Rhythms

# CIRO RIMAC

AND HIS REVUE WITH

CHARLEY BOY



REINITA RUBITA

VARIETY: "In the Latin-American vein the Ciro Rimac Revue (4) is a miniature show in itself. Rimac plus two femmes and male dancer deliver topnotch exhibitions of the samba and tango and hot Chile vocal numbers. Vivid garb and intense performances send this act to a strong reception."

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THANKS TO: Johnny Brown, Dave, Lopus Club, Pittsburgh; Ted Lipsitz, Detroit; Sam Cleaver, "Esquire," Montreal; Casio, Toronto; Sax's Gaiety, Ottawa; Bert Filion, Morocco; Valder and Rouva, Adams, El Patio; Schino 20th Century, Buffalo; Fox, St. Louis; Barclay Hotel, Toronto—MCA Harry Remm, Ginet and Weik; RKO Theatres, Dan Friendly and Mr. Bines, Belle and Al Dow, Al Richard, Roy Cooper, Wally Gluck and all the managers and bookers who gave us a wonderful year.

## SEASON'S GREETINGS TO ALL OUR FRIENDS

Currently at Barclay Hotel, Toronto, Until 12-25-49

Bookings thru: MCA, GAC, W. Morris, Your Agent  
Or: CIRO RIMAC, 33 W. 63rd Street, New York City  
Phone: EN 2-7460

### Mex Nitery Bow

Mexico City, Dec. 20. Swank Hotel del Prado's nitery, Versailles opened Thursday (15) to very good biz. Spot is in charge of Javier Algara. Opening floor show features Mischa Novy, violinist; Dany Lamar, French thrush, and Alba Mery, Chilean comedienne.

Three orcha, led by Miguel Aceves Mejia, Pedro Garcia and Luis Marquez, assist.

### New Caribe Hilton's Gala Pitch for Tourist Trade

By DICK JOSEPH

San Juan, Puerto Rico. That booming explosion and tidal wave which rolled the calm Caribbean waters over last weekend were not due to any atomic tests of the U. S. Navy. The record splash was caused by the spectacular entrance into the resort business of Conrad Hilton who made headlines with his acquisition of New York's Waldorf-Astoria a few weeks ago and has been making them steadily ever since.

His bright and shining Caribbean Hilton hotel opened in a festa atmosphere the like of which hasn't been seen on this American island of the West Indies since the days of the Spanish Main, when pirates came in to bury their swag, drink local rum and make life interesting for the natives.

Six-and-a-half million Puerto Rican dollars and most of the island's hopes of developing a tourist industry have gone into the hotel, built by the Puerto Rico Industrial Development Co. and turned over to Hilton to run for two-thirds of his yearly profits, the rest to go to him tax-free.

Deal is a feature of the island's "Operation Bootstrap," in which it hopes to haul itself out of permanent economic slump by developing new industry with the help of mainland Yankee capital. Interdependence of tourist trade and other industries is highlighted by Hilton's preem program—junketing planeloads of insurance and other financial top brass (who might become Puerto Rico investment-minded) together with showpeople and literati to glamorize and cheesebake the party.

Caribe Hilton—and it's no coincidence that its initials are the same as Connie Hilton's—is finest hotel in West Indies, ace-card in Puerto Rico's bid for a \$25,000,000 annual tourist business, and initial operation of Hilton International company formed by CH to cover international resort picture as completely domestic hotel biz with the Plaza, Waldorf and Roosevelt in New York, Stevens—world's largest—in Chi.; LA's Town, etc., throughout the country in biggest hotel combine ever formed.

No doors were opened—since the lobby has none—but hotel bowed in with gala program including everything from Boy Scouts to bacarat.

Governor Munoz Marin spoke, the Navy band played. Scouts gave the three-angled salute, somebody hoisted up the flag. Puerto Rican and mainland VIPs applauded, there was an aquatic show in the pool. Leo Carrillo m'd opening show in the Caribbar which featured Miguellita Valdes' "Tea for Babala" music; Frances Langford's singing; Tony & Sally De Marco's dancing, and Alexis Smith, Don Ameche, Jon Hall, Gloria Swanson, Robert Preston, Craig Stevens and Drew Mallory, all telling how glad they were to be there. Jose Ferrer was the only theatrical personality there who didn't make a speech—and his cousin architected the place.

Non-theatrical, non-speaking VIPs included Leon Henderson, Beardsley Ruml, Eddie Rickenbacker, David Rockefeller and Howard Johnson.

### Hollywood Stars to Appear In AGVA Benefit Show

Hollywood, Dec. 20. Benefit for American Guild of Variety Artists' insurance fund, set for week of March 3 at the Guild theatre here, is beginning to assume the proportions of a colossal show.

Those who have agreed to appear include Dan Dailey, Gene Kelly, Bob Hope, Connie Haines, Rudy Vallee, Red Skelton, Danny Thomas, Allan Jones, Frankie Laine, Peggy Lee, Ritz Bros., Phil Silvers, Spade Cooley, Three Stooges, Doris Day, Andy and Della Russell, Dennis Day, Bob Crosby, Margaret Whiting, Jane Russell, Jack Benny, Dinah Shore, Bob Aida, Jack Carson and Mel Tormé.

Bing Crosby and Al Jolson both will go on if they are here during that week. So will Betty Hutton.

### Adler-Dunn Dissolve Agency Partnership After Nine Months

Harry Adler and Nat Dunn are dissolving agency partnership Jan. 1. Duo merged solo agencies nine months ago with Adler looking after personalities, cafe and theatre bookings, while Dunn concentrated on club dates.

Parting is amicable. Adler, who manages Myron Cohen and Gene Marvey, will keep the present offices, while Dunn will move into other quarters.

### Great Lester's Unit

The Great Lester is producing a one-hour show unit which will preem Christmas Day at the State theatre, Hartford. Layout follows with the Academy theatre, Lynchburg, Va., and will then go on a southern tour.

Al Grossman is agenting.

Thank You:

# MAX LIEBMAN'S "CROSS COUNTRY" REVUE

For—Bringing to the Latin Quarter, Boston, an exciting, new idea in cafe entertainment.

For—Establishing a record of 5 Weeks for one attraction in our room.

For—Adding to our clientele customers who had never been to a night club.

For—Raising the standards of taste and creating the atmosphere of a theatre in our cafe.


For—Phenomenal Receipts.

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# MAX LIEBMAN'S "ALL DRESSED UP" REVUE

Just Opened With Every Indication of Repeating the Smash Success of "CROSS COUNTRY"

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LEE FIELDS  
Latin Quarter, Boston



## Season's Greetings

# GALI GALI

OPENING

JANUARY 4TH—EL RANCHO HOTEL, LAS VEGAS  
JANUARY 18TH—ORPHEUM THEATRE, LOS ANGELES  
JANUARY 26TH—ORPHEUM THEATRE, OAKLAND, CAL

Thanks to FRED ELSWIT and MORRIS S. SILVER

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## Major Agcys. May Have to Slice Staffs Unless Talent Sales Perk

Talent agencies are becoming increasingly alarmed by the continued rise in operational costs in an era when revenue is declining. Just what steps are to be taken is still to be decided, but it's evident that such costs will have to be pruned if they're to remain in the black.

Major agencies are the hardest hit because of the decline in film and radio business and also the foreign coin freeze. The downward trend of the band business is also a factor in slicing agency revenue.

In normal years, the majors figured that 5% of the acts salary represented the cost of doing business. However, with increasing costs of operation, it's figured that of every 10% earned from an act, about 7% represents the cost of placement. The indies' costs are somewhat lower.

The figure goes upward as revenue declines. The majors recently have started to sign every type of act, which has upped the cost of operation. In former years the bigger offices signed a \$200 act only if it promised to develop into a high salaried star. At that they were reluctant to bother with low-earning turns because of the fact that they could get most of them after they had become stars.

The William Morris agency was able to buy Jackie Miles for \$3,000 from Willie Weber, Music Corp. of America bought Frank Sinatra

(Continued on page 47)

### Weavers Reviving Hillbilly Act for Vaude Dates

Hollywood, Dec. 20

Weaver Bros. and Elvira open at the Orpheum here Dec. 28. Turn has been in retirement from vaude for some years.

Old routines, with some new stuff added, were dusted off recently at a Long Beach date at the Strand.

### AGVA Demands 60% U. S. Acts Must Be Employed in Circuses

The American Guild of Variety Artists for the first time in history has set a quota on foreign imports. A contract with the Pollack Bros. Circus linked last week, calls for a maximum of 40% of talent to be recruited from alien ranks. Other 60% must be U. S. performers. Except for this circus, there have not been any restrictions on foreign acts.

It's the second agreement reached by the national body, and it's currently planning a drive to unionize that branch of show business. For example, George A. Hamid reps have been conferring with AGVA for organization of the fields covered by the Hamid office: indoor circuses, fairs and carnivals.

Coincidental with the signing of the contract, union also settled three performer claims against the circus. Abrogation of contracts were charged by the Wiksons, Mlakovs and Hubert Castle. The Wikson claim was settled for \$3,000, Mlakovs got \$1,500 and circus was ordered to play Hubert Castle on the outfit's western tour.

### Thomas, Martin, Miranda Set for London Dates

Hollywood, Dec. 20.

Danny Thomas has been booked for four weeks at the London Palladium starting March 27. Tony Martin will follow him.

William Morris agency, which made the bookings, has also set Carmen Miranda for a late summer stand, after which she will play a Parisian nitery date.

## Tropical Resorts Woo U. S. Talent

Buying of talent in the tropical countries is booming to its biggest proportions since the height of the big-talent operations of the Brazilian casinos a few years ago. Countries such as Cuba, Venezuela, Jamaica and Dominican Republic are making strong bids for the American tourist dollar with one of the heaviest lineups of U. S. acts in years.

Biggest talent outlays are taking place in Havana, where the Blanquita theatre and cafes, namely the Tropicana, Montmartre and Sans Souci, are splurging with American acts and bands. One and two day plane excursions to Havana from Miami Beach, at special rates, are part of the tourist lure. And Cuban impresarios seek not only to attract Florida vacationers but the usual Caribbean cruise trade.

The biggest attraction this season is the display put on by Latin Quarter operator Lou Walters, at the Blanquita theatre. Cost of that show is estimated at \$100,000 including transportation of the large cast from New York.

The Montmartre is installing a Kathryn Duffy line, Clark Bros. and Vic and Adio, starting Dec. 29. Other shows will follow. The Sans Souci has set the Tommy Dorsey band, and the Tropicana Woody Herman's orchestra.

Highest coin this season for a U. S. single in the tropical zone has been offered to Ethel Smith, \$3,250 weekly for a theatre and concert stand in Caracas, Venezuela. The McConkey agency, N. Y., has been lining up theatre dates in that area, but no deals have been made as yet.

From Kingston, Jamaica, Stephen Hill, a booker, has been propositioning agencies to send acts there to play one show a night on a "holiday" basis. Acts would get luxurious keep, but little or no dough. Agencies aren't biting as yet.

### DeLyon Vamps Mocambo Date After Row With Op

Hollywood, Dec. 20.

After two appearances at the Mocambo, Leo DeLyon, comic and Charlie Morrison, operator of the Strip nitery, decided to call it a day. DeLyon beefed because he couldn't do two shows each night and because Morrison wouldn't put a banner out in front advertising him as the attraction.

Morrison had booked DeLyon for a week after the comedian played the Orpheum vaude show here. Hassle involved GAC, DeLyon's agent, and deal was cancelled.

## Dinah Shore Shelling Out 17G to Play Wedgwood Room Date at \$10,000

Hollywood, Dec. 20.

In order to play a four-week engagement in N. Y.'s Waldorf-Astoria's Wedgwood Room, starting in mid-January, Dinah Shore is making an unusual financial sacrifice. To earn around \$10,000 for the nitery stand she is personally paying out about \$17,000 on costs of moving her current airshow for Oxydol from local to Gotham origination.

Miss Shore has agreed to pay

transportation and daily expenses of the other top-notchers on Oxydol program, including Margaret Whiting, Jack Smith, musical director Frank DeVol, show's director Bill Brennan and several other key men. Each person moving to N. Y., along with Miss Shore will be paid \$20 per day for expenses, in addition to roundtrip first-class fares.

Additionally, Miss Shore is saddling herself with quite a salary sum for musicians. Local 47 here has a rule whereby a commercial airshow, if it uses musicians for a full cycle, can get a 15% discount on salaries. In breaking that cycle for Oxydol, Miss Shore, in shifting show to NY's Local 802 jurisdiction, will pay the agency on the account, Dancer, Fitzgerald & Sample, what loss the program's budget will suffer in making the change for four weeks.

Miss Shore, in losing money to play the Waldorf, obviously is doing so for prestige, to a degree. But, in admitting the facts on the matter here this week, the chirp also stressed she wants to get into N. Y. during peak of mid-winter television programming. She wants to study it, and also hopes to recoup some of the cost via guestings on TV-web shows there.

### Zahl Joining Up With Fosters' Agency; Due In N.Y. to Try Place Acts

London, Dec. 13.

After several offers from major London agents, Hyman Zahl has decided to join forces with the Fosters agency. Zahl, who sails for America Dec. 16 on the Ile de France, will still operate from his London office with Cyril Berlin in charge. Berlin will consult Harry Foster and Leslie Macdonnell on any major activities that may crop up during Zahl's absence.

Zahl has one of the best lists of all English agents of British vaudeville names, headed by Norman Evans, Frank Randle, Isay Bonn, Albert Modley, Leon Cortez, Ronald, Bill Kerr and practically the monopoly of the Isle of Man, which ranks as second to Blackpool in summer entertainment.

Zahl takes with him an extensive list of British vaude stars, which he will try to dispose of for America and Canada. The list includes the Logan family team, comprising father, mother, two brothers and sister of Ella Logan, now doing a musical and singing act which is a work in Scotland.

Arrangement is for one year, operating from Jan. 1, 1950, with Zahl to use the William Morris office while in New York.

### RITZ BROS. UNIT SET FOR CHICAGO, CHI, JAN. 6

Chicago, Dec. 20.

Chicago theatre, after touch of success with the Danny Kaye one-weeker this fall, will try again with the Ritz Bros. Jan. 6 backed by Milton Berle pic, "Always Leave Them Laughing." Comics will package their own show, and will reportedly get \$15,000. While lead house has been doing well on the first week of two week bills, second week usually drops away off. However, lack of film product would probably mix change to one-week bills.

Oriental, Essaness vaude house, is also making the swing to shorter bills, and while it has played few one-week attractions, however, on the other hand, it has been staying away from the three-week setups, which have slumped off plenty.

Hildegard booked into the Chicago theatre, Chicago, Jan. 27.

### RUTH WALLIS

Barry Gray

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# ROLLY ROLLS

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Booked at the MOCAMBO in HOLLYWOOD 2 Days After Returning to America

—WHAT THE CRITICS SAY—

ROLLY ROLLS—"A full house at Mocambo applauded witty French pianist Rolly Rolly who has a sensationally different act . . . he could have played for hours."

—Harry Cracker, L. A. Examiner.

ROLLY ROLLS—"The Mocambo gang went crazy for his boogie."

—Florabel Muir, Mirror.

Director: M.C.A.

### Atlanta Boniface Held On Arson Charges

Atlanta, Dec. 20. Andy George, operator of Flamingo Room in Peachtree Manor hotel, was indicted last week by Fulton County Grand Jury on a charge of arson.

True bill resulted from two fires that occurred in Flamingo Room, after which George was arrested by city police and a warrant charging him with arson was sworn out against him in Fulton Civil Court.



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- CHEZ GERARD, QUEBEC

Opening Jan. 2 FOR 2 WEEKS

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—EXCLUSIVE MGT.—

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### Midwest Vaude Dates

Chicago, Dec. 20. Jimmy Ames headlines the Ciro's show Dec. 30. Rand & Raymond into the Flame Room, Sioux City, Iowa, Dec. 30. Gloria Van set for the Casino, Dec. 30. Joey Bishop set for three weeks at Nicollet hotel, Minneapolis, Dec. 27. After current stint at Carousel, Pittsburgh, Ginger Kinney, goes to Las Vegas, and then opens at the Orpheum, I. A. for week, Jan. 18, followed by week at Orpheum, Oakland, Cal.

Step Bros. to Copa City, Miami Beach, Jan. 27 for three weeks.

Lenell Lynn set for Bellview hotel, Kansas City, Jan. 13.

Willie Shore, in for week at Esquire Club, Wichita, Dec. 17, picked up two more weeks there.

Jackie Heller heads the bill at the Vine Gardens, Jan. 27.

Boyle Woolfolk planes out to Coast to line up shows for Fox, St. Louis.

Oriental bill for Dec. 29 has Peggy Ryan & Ray McDonald, Four Steps, and Jack Leonard.

First complete revue for Orpheum, Kansas City, Jan. 6 consists of Three Suns, Penny Singleton, Ross Wyse Jr. and Peggy Womack, Four Evans, and Billy Reyes.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 20. Work continues on the construction of the Memorial Fountain and Shelter at the William Morris Memorial Park here. The Fountain is being erected by the local directors of the Saranac Lake Nursery, founded by the late William Morris in 1919.

Mark Wilson who took a year to beat the infirmity routine, now upped with all privileges.

Harry Martin former alumnus, stopped off to visit the gang while enroute to Montreal.

Henrietta Allan, of the Legendre theatre circuit of South Carolina, ended her three-month observation period by taking the "Frenic Nerve" operation. She is resting comfortably and showing nice progress.

Karl Kilroy, orchestra leader and Ted Gebo, former comic, in to visit Margie Regan, who is showing nice progress.

Write to those who are ill.

### Gypsy on the Midway

Gypsy Rose Lee is taking to the outdoors again with a 10-day stand at the Florida State Fair, Tampa, starting Feb. 1. Carl Sedlmayr, operator of the Royal American Shows, for whom Miss Lee worked last summer, booked her on this engagement.

Miss Lee's husband, artist Julio De Diego, meanwhile, will exhibit his paintings for the third straight year at the Associated American Artists Galleries, N. Y., late in January.

Lind Bros. originally slated for a Beachcomber, Miami Beach, will play Copa City instead.

### Blue Note Preeming With Frances Faye, Rodriguez

The Thamar, N. Y., which closed last week, will reopen as the Blue Note tomorrow (Thurs.) night. Frances Faye and the Nani Rodriguez rhumba band will head the preem show. Miss Faye is reportedly in on a guarantee and percentage deal. Spot is located on the former site of Bradley's restaurant.

Tony Colucci, who operated Don Julio's, N. Y., and other Greenwich Village eateries, will manage the Blue Note.

### More Than \$1,000,000 Bid for Carroll's, L. A.

Los Angeles, Dec. 20. Warwick Industries, Inc., headed by Jack M. Stein, submitted a bid of \$1,050,000 in Superior court for possession of the Earl Carroll theatre-restaurant. Bid calls for the payment of \$100,000 the first year, \$200,000 the second year and \$150,000 annually until the purchase price is covered. Court was informed that heirs to the estate have agreed to the sale.

Idea is to produce shows under direction of Gene Mann, who had a successful summer as producer of the Greek Theatre.

**CANADA'S MOST EXCITING DANCERS**

Billboard, Dec. 17th

Cotillion Room, Hotel Pierre, New York

The Lunds, doing their first New York date, showed a fresh youthfulness and an originality that made them outstanding. The boy, a handsome lad, wore the conventional dancer's costume; the girl pretty and charming, wore a white tailored shirt and her hair like a teen-ager rather than the usual sleek hairdo. The couple showed some remarkable lifts. It wasn't that which sold them so well as it was their own grace, their on-the-button precision, their highly imaginative routine and a "like me" quality that projected with super plus values. Both sides apparently have had better training and know stagecraft; their routines showed it. Their vocal facility in routines that switched from the conventional to the highly imaginative, was a thrilling revelation. Based on their dancing here, they can work any spot in the country on anybody's TV or musical, and be the same smooth they are here in the Cotillion Room.

Bill Smith.

Variety, Dec. 14th

**ALAN & BLANCHE LUND**  
Dances 10 Mins. Cotillion Room, N. Y.

These youngsters are from Canada. The Hotel Pierre booking marks their first American date and they should do all right in their New York spots.

They're an appealing and personable pair with a bubbling repertoire that runs the gamut from "Building the Wings," a multi-country style—Bachata Lullaby and a Gay '90s tapper-offer.

Despite their youth they have been prominent in Canadian and London circuits and professional shows during the war years and since. They're a fetching item, but must class spots, and of course for the most TV channels on the metropolitan video scene.

(Ave.)

The New York Sun, Dec. 15th

By VIRGINIA FORBES

The dancing Lunds, a Canadian duo making their debut in this country, impressed us as ideal running mates for Miss Bonnell in the Pierre's new show. They have both youth and beauty, and they have been dancing together since their teens, an experience that reflects in their perfect accuracy as they flash across the floor. In addition, they have some new stunts, really new ones, and their final number is a taste track indeed.

Graham Guide, Dec. 17th

By GEAN ORLIN

Shining the spotlight are two interesting Canadian youngsters, Alan and Blanche Lund, who've only danced before 2 crowded books in Europe. These kids, combining tricky ballet with musical comedy routines, are obviously in love with their work and each other and before they're on too long, you are too. They're delightful and seem to us as they pretty nearly stopped the show on more than one occasion!

# ALAN and BLANCHE LUND

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**Wedwood Room, N.Y.**

(HOTEL WALDORF-ASTORIA)  
Margaret Phelan, Librarian. Emil Coleman Orch. Mischa Borr Orch. \$2 cover after 10.

As cafe shows go for this time of the year, the current Wedwood Room layout is fairly pleasant. Margaret Phelan, songstress, essaying her most important engagement to date and Librarian, the personality pianist comprise the layout, along with Emil Coleman's orch and Mischa Borr for the Latin rhythms.

Miss Phelan scored with the opening numbers. She still requires a wiser choice of numbers and a need for better pacing, but with her attractive looks and neat grooming she makes a sturdy, if not sock, impression.

She has a legit contralto voice, and lets loose with it on occasion, as in the Rodgers and Hammerstein medley, but when it comes to a personality lyric, she doesn't suggest enough experience to click as strongly as she does with the straight pops. But she is obviously being groomed by MCA, and should continue to improve under its guidance.

Librarian, who is more and more getting to be known as a "male" (the way he has taken to his lighting), is really touting the cornball stuff at the customers, with that pro smile and the talk. But he makes 'em listen. So who's to judge? And the Waldorf is still great for the corn. He goes through the classics, the pops and the must-comedy numbers with neat dispatch, but he could cut down on some of that verbosity in introducing his numbers.

Emil Coleman still manages to pace a show, from the podium, as few can in the niteries. And Mischa Borr does a neat job on the Latin rhythms. Kahn.

**Kitty Davis', Miami**

Miami Beach, Dec. 18.  
Sam Levenson, Bella Smaro. Kenny Davis, Barry Gray, Johnny Silvera Orch. minimum \$1.50-\$2.50.

If the packed room here opening night is any criterion, Sam Levenson, the school teacher turned character yarn spinner, has arrived as a top draw on the cafe circuit.

Judging from the ovation received on walk-on, he seems to have built quite a following, via the club dates he worked in New York, his video appearances and his book, "Meet the Folks."

Levenson's stuff is of simple and homesy style. His approach is to nostalgic remembrance of East Side parents and the bringing up of the children in contrast to present-day psychological methods. It builds a steady series of hooks.

Overall, his 30-minute stint runs smoothly and swiftly thanks to an innocuous manner, a trick of laughing at himself in the milder phases of his stories and an inherent sense of timing. Whether he'll build as well with the types who are not too familiar with the East Side picture remains to be seen. But the considerable group in this area who do, figure to keep the club filled via word-of-mouth.

Supporting show is mild. There's Bella Smaro handsomely costumed acro-dancer, who sets up standard flips and spins and winds with a tambourine number. Kenny Davis holds over as emcee and with the same group of songs he's been doing for some weeks now. Johnny Silvera orch backgrounds in top manner.

Barry Gray holds over between shows with his two hour airer, and now that the celebs are in town is holding his listeners (via interviews with Milton Berle and Billy DeWolfe), controversial chatter on local and national matters and the giveaway gimmick during the quiz period. Lory.

**Birdland, N.Y.**

Orch. "Hot Lips" Page. Max Kaminsky Dixielanders (8). Lester Young, Charlie Parker Quintet, Stan Getz, Harry Belafonte. Live. Min. \$2.50. General admission.

After a couple of months' delay Birdland has opened as Broadway's newest jazzery on the site of the former Ebony club. Refreshed into an attractive but conventionally designed niterie, Birdland is operating more or less on the same basis as Bop City, down the street, with a standard section at a \$2 minimum for the better heeled patrons and a 98c bleacher section for the less flush aficionados.

Whether this club can click commercially will depend entirely on Broadway's capacity to support two major jazz dispensaries. Birdland, operated by group of owners headed by Monte Kay, is making a powerful bid to lure a segment of

the jazzophile trade with a long and solid lineup for its opening show. It's getting a big sendoff that should gain plenty of momentum for weeks to come.

Formatted along the lines of a jazz cavalcade harking back to the 1920s, this is a two-hour musical layout ranging from the Dixieland to the bop idioms. The customers pass their money and takes their choice from the best practitioners in the various styles. It's an okay melange, however, with most of the payees receptive to all the jazz patterns.

In the Dixieland vein the Max Kaminsky sextet slams home that four-to-the-bar beat with terrific verve. This combo is standout in every department, with Kaminsky on a superlative horn; Munn Ware on a tricky trombone; Sol Yaged on a lucidly inventive clarinet; George Wettling on drums; Dick Hyman on the keyboard and Irving Lang on bass.

After a terrific attack on such old-time numbers as "Royal Garden Blues" and "Muskrat Ramble," the Kaminsky crew is reinforced by the trumpeting and vocalizing of "Hot Lips" Page who's doubling as the Apollo headliner this week. Page is a topflight performer in the New Orleans tradition, shouting his vocals with gravel-toned pipes and jamming with his driving horn together with Kaminsky crew. There's lots of life still left in Dixieland.

In the modernistic bop style the Charlie Parker quintet tops the field. "Yard Bird" Parker, with Red Rodney on trumpet, dishes up the unique musical curlicues with a highly palatable dressing. Other fine jazz men in this impressive layout include Lester Young and Stan Getz, the former being one of the sax torchbearers of the swing era.

On vocals, Harry Belafonte is okay, if not particularly standout, on a brace of romantic ballads. The Leonie Tristano instrumental sextet rounds out the program with some bopified jazz. Bill Williams, a New Jersey disk jockey, furnishes some brief historical chatter between the various combos who succeed each other in a continuous chain.

It's obvious that this spot has a big nut to crack on its opening show due to the large number of musicians. Future layouts will undoubtedly be trimmed down to more normal proportions, but it remains to be seen whether there are enough name jazz combos to carry this spot against the competitive Bop City. Heron.

**Leon & Eddie's, N.Y.**

Eddie Davis, Myron Cohen. Fay Carroll, Lydia & Yanni, Frank Stevens, Lynn Gately. Three Hollywood Beauties. Art Warner's Orch. \$2.50-\$4 minimum.

Myron Cohen's return to Leon & Eddie's at this time is being made as a gesture to the boniface "Eddie Davis" who helped the former silk salesman launch a profitable showbusiness career. It was a series of guest-nights at Leon & Eddie's that brought him to the attention of the trade as probably the best delineator of the cloak-and-suiters. He played a recent date at this spot when Davis went on vacation. His return here will undoubtedly help spot capture a healthy portion of the holiday trade.

With Davis and Cohen in the show it's probably the strongest and longest display ever seen on this floor. Cohen does a week 25-minute session of dialect stories, some of which were recent additions to his repertoire. He has a polished delivery, a strong projection and an ingratiating manner with the mob. He bowed off when the crowd could have used more of this brand of humor.

Boniface Davis similarly shares comedy honors. There's still not a boniface around that can out-act him. It's an act that hardened Broadwayites and tourists always find delight in no matter how many times they've heard it, and he's still the perennial attraction here no matter who's on the show with him.

As for the rest of the layout, there's a note of novelty and freshness. There's a session of rowdy low comedy with the Three Hollywood Beauties, a line of best-trimmed, who prance around with elephantine grace and a great deal of vigor. Their highlight is the Bump-a-Daisy closer, which is a howler throughout.

The other acts on the bill comprise the excellent ballet work of Lydia and Yanni, who came over originally with Edith Piaf and who have worked for long runs at this spot; dancer Lynn Gately and singers Fay Carroll and Frank Stevens, all under New Arts. Jour.

**Hamona Rm., Las Vegas**

(HOTEL LAST FRONTIER)  
Las Vegas, Dec. 16.  
Phil Spitalny and "Hour of Charm" All-Girl Orch and Choir (23), with Evelyn, Jeanette, Gloria, Viola, Marilyn, Louise and Jeanne; \$2.50 minimum.

Any misgivings Phil Spitalny might have had about playing niteries have been dispelled. The maestro and his Evelyn-topped troupe are on the sensational side for the better bottles, as attested by the mob that packed the Last Frontier showhouse for the teeoff of this two-week, two-a-night "tryout" and sat enthralled by the speedily paced package unwrapped by the smart showman. Clink of cutlery and dishes during their bop act was the only unfamiliar factor where the talented crew was concerned; otherwise they were right at home killing the people, same as they've been doing for years in radio, vaude, concerts and films.

It'll be no news to anyone that the aggregation can also come up with elegant between-shows dandification to match the beautiful new Kathryn Kuhn gowns worn by the girls. The beat was solid, the bistro-loved it, and Spitalny, Evelyn and the whole bunch experienced a new kind of thrill in being ganged up by dancing couples. Quite a sight, this.

Viewing the jump of 500 who bulged his 425-seater, hotel owner W. J. Moore was the only unhappy onlooker. Sad, he said, because the booking is for two weeks only. They're due back in New York for concert dates, hence the quickie stand here.

For the occasion, Frontier management festooned the room with poinsettias and other Yuletide ornamentation. The stage was flanked by Christmas trees. The lighting was something to make Anna (Hildegard) Sosenko envious. The first show lasted 95 minutes. It won't be cut, and it shouldn't be. The crew had 'em in their palms from the kickoff, sole sign of "nightclubbushness" by the ring-siders being a single "Wahoo" from an exuberant fan during Louise's sock biting of "Rumble Boogie."

Eye-opening initialer in the lineup of 12 production numbers spots choir in Christmas carols, with Jeanette trumpet soloing dramatically in "Adorable Fideles." Ork kills 'em with "Sabre Dance." Gloria sings a "Merry Widow" and "South Pacific" solo. Jeanette, again, for a solid session of triple-tonguing. A brass quintet (three trumpets, two trans) on "My Old Kentucky Home." Viola, drummer, and Marilyn, flutist, paired for a Latune, and then joined by the orch for a powerhouse live number. Miller.

**Flame Room, Mpls.**

(HOTEL RADISSON)

Minneapolis, Dec. 17.

Larry Adler, Jerry Gladden Orch. (8); \$2.50 minimum.

This plus room proves a fine setting for Larry Adler, harmonicaist. At the show caught he found a most appreciative audience which was practically of capacity proportions. Those making their first acquaintance with Adler as a supper club performer here are given cause for surprise when they discover that he's not only a top-notch musician, but also a solid entertainer for these surroundings, being apparently as much at home with the dine-and-wine crowd as in a symphony hall.

At supper show caught, Adler confined himself almost entirely to pop numbers, except during his request period, undoubtedly more suitable for the late hour niterie guests. As performed by him on the harmonica even the swing jazz and jam sessions, however, attained a symphonic quality. His buff arrangements and distinctive touches imparted musical showmanship to the performance.

Feeling and verve are manifested in his rendition of "Claire de Lune." He swings "When Day Is Done" and then into lively "Flame to Mouth Boogie." For "Embraceable You" he provides a bit of trickery, playing his own one-handed piano accompaniment for the harmonica. "How High Is the Moon" and "September Song" spell more listening pleasure, and "St. Louis Blues" is exciting.

The Gladden orchestra skillfully accompanies Adler, besides being a first-rate dance combination. Rees.

**Cocoanut Grove, L.A.**

(AMBASSADOR HOTEL)

Los Angeles, Dec. 13.

The Sportsmen, The Kings & Their Ladies, Skitch Henderson Orch. (15); \$1.50 cover.

As good a quartet as any operating today in The Sportsmen, who headline the Grove show for

the next four weeks, socking over specialties and novelty tunes with vigor and drive. With Skitch Henderson 88ing and the Kings and Their Ladies, a dance ensemble which reminds of Jack Cole's group, the current bill rounds out as okay for the holiday period.

Sportsmen open with their amusing Lucky Strike commercial satire and sweep through "Stout Hearted Men," "Adorable Hacienda," "The Show Must Go On," a medley of "South Pacific" tunes, "Calypso Bob" and a terrific "Tear Bucket Joe." This last is an amusing satire on a lugubrious swain moaning over a lost love and was written by Leo McCarey, the film director. Quartet has expert timing and a fine underscoring which earns them plenty of applause.

Dancers open with a subtle imitation of Jack Cole. Except for a tongue-in-cheek quality the number might have been copied from Cole. This is followed by an Apache routine, with the six girls going prettily for the favors of the one male. Femmes are all lookers, with nifty costuming.

Henderson does a sharp "Slaughter on Tenth Avenue" at the piano, with spectacular brass backing from the band. He also emcees and plays pleasantly for dancing. Dag.

**Baccara, Paris**

Paris, Dec. 10.

Capella & Patricia, George Prentiss, Costello Twins, Baccara Jockey (4), Adorables (3), Bernard Hilda Orch. (14) with Jane Morgan, the Baccara Tango Band (8); no cover.

The Baccara night club after closing three weeks for alterations has reopened. Built on the site of the former Tyrol Club in the upper Champs Elysees, a subdued atmosphere has been created compelling attention to focus on the show. The seats farthest from the ring have been raised so that a good view can be obtained from every location.

New show opens with three stogees who clown with Bernard Hilda before he starts singing with Jane Morgan. Then come a line of eight personable girls called "Les Adorables," who do their stuff and appear several times in the show. After that Capella and Patricia score heavily, followed by George Prentiss in a marionet act. Costello Twins also get hefty applause.

(Cloning is an audience participation number, where four men are picked by the girls from the audience to act in a wooden horse race on stage for plenty of laughs. The show is given twice a night with slight modifications in the staging. The place as revamped appears to have a fair chance, and provides another spot in Paris for American acts. Mari.

**Vine Gardens, Chi**

Jackie Green, Gloria Van Ana (4) and Tony Mel Cole orch (14); Pancha Band (4); minimum \$2.50, cover 50c.

Pre-holiday show is a crisp package, containing just the right ingredients to weather the cafe drums here. While revue may seem short there are no lags or dull spots throughout.

Jackie Green is a clever impersonator. His imperson of "Schmooles" Durante is both physically and vocally a sharp carbon copy. His singing of Eddie Cantor on "Ma, She's Making Eyes at Me" and "If You Knew Susie" register well with the diner set, as does his Johnson "Rock-a-Bye, My Baby." His relatively new piece of biz, and he can stand much more is "Clancy Lowered the Boom." His quips are mainly in dialect vein and go over strong.

Gloria Van, lush brunet, sticks close to the show tunes which she sells solidly. Her "Lover" is a bit different, done with a beat. "So in Love" is a neat number, but her sexy warbling on "Love For Sale" is potent. For a welcome change of pace, she does a fastie, "Deed, I Do." In seasonal spirit, she bows off for hefty hand on "White Christmas."

Ana Gloria and Tony, two youngsters, are appearing for the first time in this country. Cuban dancers are way above the run-of-the-mill rumba dancers. Well dressed in white feather bolero type costumes, pair make an eye-catching combination. Routines are also new, slanted with a story. "La Murrera" is humorously done, but the handclapping gets heavy with "Mamabo Paperrito," which has a bop twist to a rumba beat. Piquant femme goes through some triple-action hip slinging with some slow motion grinds. Mel Cole orch does its usual capable job of backings, with the Pancha rumba orch doing a neat job on the dance sets. Zebo.

**Flamingo Room, Las Vegas**

Las Vegas, Dec. 16.

Janet Blair & Blackburn Twins. Merriell Abbott Dancers (8). Bill Clifford Orch. (11), with Merriell Marshall, \$2.50 minimum.

This date is next-to-closing for Janet Blair and the Blackburn Twins. They open at Ciro's in Hollywood Jan. 8, after which the femme third of the layout moves into the Mary Martin role in the road company of "South Pacific" and Vivian Blaine takes up with the Twists. Hollywood, as has no doubt been noted heretofore, has an eye-opener in store for it in this two-guys-and-a-gal turn, and that statement is concurred in by Ciro's boniface, Herman Hovver, who played up this weekend to catch his ex-customer's act.

Show is smartly geared for this type of room. Running an hour, it's sandwiched by the Merriell Abbott chorines in a graceful "Pink and Black Ballet" opener, and the violently acrobatic "Cancan Parade" curtain number. In between, headliners provide one of the latest, funniest 45 minutes in the business.

Miss Blair is kept under wraps, wisely, while the Blackburns do their sock "Reminds Me of You," "Three Little Words" and mirror tune-and-tap routines. On solo "Them There Eyes" and "Love For Sale" Miss Blair demonstrates remarkable finesse in selling songs and throwing away lines for one as new to the raucous and niterie circuits.

It's all Blair and the Twins from here on in, in their deftly routine and chordeed versions of "Fine Romance," "Cold Outside," "Double Blues," "Our Fathers Played the Palace" (complete with buck and wing), and "Once in Love with Janet." Merriell Marshall provides the vocals, with Bill Clifford's fine show and dance backstoppers, during the customers' terp interludes. Mike.

**Ciro's Hollywood**

Hollywood, Dec. 13.

Doris Drew, Frank Fontaine, Garwood Van Orch. (8), The Real Linea with Cariaca & Russo (3); \$3 minimum.

Delicate loveliness and good stout pipes are Doris Drew's chief assets, but she isn't quite strong enough yet to hold up the top end of an important niterie bill. This fact is emphasized since she comes to Ciro's following the smash appearance of Danny Thomas. She and Frank Fontaine, a new comic heretofore, do their gallant best, however, to hold down the fort between Thomas' exit and the upcoming (Dec. 23) date of Joe E. Lewis.

Miss Drew is a blues singer in the sultry manner, given to some broad exaggerations of inflection, but she has an unusually appealing manner. Best of her numbers were old tunes such as "Pennies From Heaven," "Tea For Two" and "Singing in the Rain," all of which were arranged in slow, ardorous style and swingy, jumper tempo as well.

Fontaine scores heavily in a completely original sketch of a morn' explaining how he won \$30,000 on an Irish Sweepstakes ticket and what he wants to do with the coin. In this routine he displays large ability. Use of fresh material stood him in good stead after he opened with a number of imitations. He did Arthur Godfrey, Amos 'n Andy, Hugh Hefner, Claude Rains, Cary Grant, Peter Lorre, Charles Boyer, James Cagney, Charlie McCarthy, Mortimer Snerd, Winston Churchill, FDR, Al Jolson and Frank Sinatra. He was okay on most of 'em, but imitations, without a special tinge of caricature are becoming standard stuff in niteries.

Garwood Van's orch plays for smooth dancing. "The Brazilian" dish out the Latin tunes, specializing in sambas. Dag.

**L'Amiral, Paris**

Paris, Dec. 11.

"Boomerang," with J. M. Thibault, Roger Pierre, Alain Bonnet, Heddy Miller, Nicole Des Routes, Jean Grimaud, Pierre V. Dre and Orch. (5); no cover.

Niterie with shipboard decor gets the pop-price crowd and a smattering of after show carriage-trade, being situated on Rue Andre Fouscay off the Champs Elysees. With the recent death of big name talent, club is capitalizing on the St. Germain Der Pres color.

Show is a sort of "Hollapoppin' review, but interspersed with some fine Gallic gems of satire, fantasy, and even well-placed minor tragedy. It starts with a parody of 1900 songs, and then goes into a rihall takeoff on the "Three Musketeers" (Continued on page 48)



## Strand, N. Y.

June & Jack Barrett, Max & Co., Dinah Washington, Frankie Marlowe, The Ravens (4), Dave Schooler House Orch (13); "Lady Takes a Sailor" (WB), reviewed in VARIETY Nov. 30, '49.

A nicely rounded and smartly entertaining stage show in vaudeville idiom. Strand has yet to see a name band since restoring stage shows in September; this season it's Dave Schooler in front of a house band, and while the 14-man combination he uses isn't too convincing behind the acts, it serves a purpose when compared with more expensive name combos who don't do much better.

The Ravens, a quartet of Negro singers on the National record label, top the show. They offer neatly tailored arrangements of various pops and standard melodies, closing with a humorously contrived bit on "Does He Love Me" in which Dinah Washington, who singles up front, takes part. Group needs more stage experience to take full advantage of what they've got, but the fact that they deliver everything but the final number with Miss Washington with no frills, depending solely on tune-delivery is solidly in their favor. For they do live or six tunes all told and hold their audience all the way.

Frankie Marlowe is as effective in his own way. An uninhibited comic who doesn't take those jarring prat-falls as often, the guy is still one of the freshest and most consistent laugh-getters, despite the fact he's been around for several years. He'll use anything and do anything to get belly-laughs. There doesn't seem to be a planned pattern to his turn aside from a song or two, but it winds up with what any performer seeks — heavy applause. That's the payoff.

Miss Washington, former singer with name bands, could do a better job on pacing her tunes. She draws best reaction from Harlem melodies such as "Fast Moving Mamma." She opens with two standards, however, "After I'm Gone" and "If I Loved You" and tags the "Mamma" tune last. It alone wins her an encore.

Max & Co., an unusual turn consisting of male trainer and four dogs, do well enough in second slot. Max gets it going with a soliloquy and acro routine, then brings on the pups. They work slowly and the tricks they do aren't extraordinary, but when enough draw a heavy hand.

June and Jack Barrett, dance team, open. They use three routines, look good doing them and sell the house. They could do even better with more colorful dance patterns. Wood.

## Oriental, Chi

Chicago, Dec. 15.

Noble Trio, Harrison, Carroll & Ross, Hal Sherman, Jack Gwynne & Co., Carl Sand's Orch with Bob Dev: "Without Honor" (UA).

Holiday show isn't loaded with big name talent, but over-all values add up to 65 minutes of solid entertainment. Only apparent fault was the top-heavy terp emphasis which could be toned down by Harrison, Carroll and Ross since Hal Sherman, comedian who follows, has built his entire routine around dancing. In fact the trio wouldn't have to rely on as much terping, which is top-grade, for their virtuosity on harmonicon, piano, etc., keeps the act moving rapidly.

The Noble Trio provides a fast opener with their deft acro tricks 20 feet in the air on parallel bars. The two guys and gal rate generous applause in their final trick; that of the femme twirling by her neck in a loop with the fellows supporting the suspended rope around necks while doing a lift on the bars.

Carl Sand's orch moves onto front stage with a fast "March of the Toys" followed by Bob Dev. Harvest Moon winner on the vocals of "Dreamer's Holiday" and "White Christmas." Harrison, Carroll and Ross take over and click with dancing, singing, and harmonicon medley. Trio garners a few yucks, particularly with the antics of dwarf Sammy Ross.

Hal Sherman contrives corny gags and imitations of guys dancing, while stage is being set for Jack Gwynne's magic hour. Sherman succeeds in warming the house, particularly with blue overtones when imitating a sailor dancing with a gal. Otherwise, he came through okay.

Jack Gwynne and company redeems any shortcomings this bill might have, for his solid 26 minutes of voodoo and Oriental mysticism captivates the house. The lavish Chinese backdrops, boxes and gowns impress. Nothing is left undone, from rope tricks to floating women, the latter being his finale and a production number in

itself. He floats a gal in midair on a board, removes the board and supports her with four daggers. Latter give way to a hoop passed around her to emphasize his hypnotic powers, all accomplished before a mighty backdrop of Buddha. Carl Sand's orch showbacks in usual capable manner. Greg.

## Casino, Toronto

Toronto, Dec. 16.

Oscar Peterson (3), Alan Clive, Three D's, Steve Daye, Hamp & Beck (4), Gregory Girls (16), Archie Stone House Orch, "Long Voyage Home" (MG).

Lots of solid entertainment current stanza, but the trimmings, namely, the dance productions and staging, lack richness. This is the first time in weeks that the dance numbers seemed lazy and the decor stodgy.

But this is made up for by Oscar Peterson, boogie beat pianist, who had the younger crowd squealing for more. Now working with background of bass and guitar, Peterson scores on that treble-key brilliance where his liquid touch just picks those notes out of the piano in his slow tempo numbers. From pop to straight classics, he holds the customers with a program ranging from "I Got Rhythm" and "Hucklebuck" to his own "Summer Nocturne"; his slow arrangements of "Dark Eyes" and "Got You Under My Skin."

Crowding the headliner for honors is Alan Clive with his uncanny mimicry of Jimmie Stewart, Gary Cooper, Humphrey Bogart, Peter Lorre, et al. His Danny Kaye seat singing session, with audience participation, is a whim finale. Also in top response bracket are the Three D's for thrilling acrobatics and balancing on the bars. Steve Daye also gets over in splendid rhythm control in his own style of hoofing, marked particularly by his heel work. Hamp and Beck, billed as "Stanford's Screams," fell lamentably from the allegation.

Most uninterested in the whole proceedings were the line girls in a bellhop number before a full-stage hotel lounge set; later back for a South Seas hula and sailor number. Strangely, the girls were outstandingly lackadaisical in an otherwise entertaining and brisk bill. McStep.

## Orpheum, L. A.

Los Angeles, Dec. 14.

Overs: Duo, Marion Morgan, Walter Long, Angus & Searle, Frakson, Evelyn & Betty, Dave Barry, The Appletons, Rene Williams House Orch (10) with Herb Berry, "Black Midnight" (Meno).

Vaude bill at the Orpheum is pulled from the depths of despair by three acts this week. Five of the eight acts on the bill pull little enthusiasm from the audience in show which doesn't even begin to move until Frakson, maritain moves on stage. The Appletons, two gals and a guy, cop top honors with their Apache dance, while Frakson and Dave Barry follow in applause ratings.

Overs: Duo, though opening with some topnotch hand and trapeze balancing routines, fail to sock them through with any amount of showmanship. Marion Morgan moves into the number two spot well groomed and pleasing to any eye, but she doesn't hit. Miss Morgan's voice is technically good but her emotions are too studied and she fails to give any feeling to her material. Miss Morgan's best is "Can't Help Lovin' That Man," which she sings as though she means it. Warbler also gives out with "Be a Clown," which is handled a la Judy Garland.

A tap routine to tom-tom accompaniment pulls Walter Long from the doldrums. Long's opening number is weak with dancer showing nothing new or original and is followed by a soft shoe number which didn't register either. Also might as uninspired are Evelyn and Betty, who run through acrobatic dance numbers to hula rhythm. Two appear downright amateurish at times.

Angus and Searle, two sets of twins, femme and male, are spotty. Male end of the act runs through an old mirror routine which does pay off as far as the audience is concerned.

Frakson entrances the audience with riarri, card and coin magic routines. Magician brings lighted cigarettes off his person for a full three minutes and then proceeds to pull coins into an empty jar from out of nowhere. Act is good but Frakson does become monotonous with a limited vocabulary consisting of "amazing" and "sensational." Barry supplies most of the comedy relief and does so capably. He gets off to a slow start but hits solidly with a "Sam Spade" imitation and an impression of Arthur Godfrey on his television show. Free.

## Palace, N. Y.

Joan & Robert Rexer, Virginia Austin, Rex Ramer, Shyrettes (3), Roger Ray, Florence Wyman & Murray White, Harris & Radcliff, Don Francisco: "Undertow" (U), reviewed in VARIETY Nov. 30, '49.

The Palace has collected one of the most competent layouts of talent for the current bill. The turns are well routinized to provide pacing and variety plus entertainment in every spot. The comedy spots are probably the outstanding items on this layout.

Roger Ray (New Acts) and the vet Negro team, Harris and Radcliff make a strong dent on audience risibilities. Latter's song and piano comedies are potent enough to rate the next-to-closing slot. Bill starts out neatly with Joan and Robert Rexer's terping. Routines are pleasant and fast enough to give the show a warm sendoff.

Virginia Austin continues the good impression with her puppet manipulation. Although the turn is over-cute at times, it carries a lot of appeal. She's dextrous at handling the dolls, showing her skill in having a large puppet manipulate a smaller one. Gets off to a solid mitt.

The Shyrettes' bicycle antics provide plenty speed midway in the bill. This two-man-and-woman turn have a fine assortment of tricks which make for a warm reception. Florence Wyman and Murray White are a neat song team with a knowing projection. Individual voices are fine and harmonies come off well. Closer goes to Don Francisco with his tight and slack woe exhibit. Working sans balancing aids, he's able to maintain his equilibrium throughout a series of applause-winning tricks.

Dave Bines' staging and Don Albert's showbacking provide further amuse.

## Olympia, Miami

Miami, Dec. 18.

John Boles, Bud Sweeney, Wood Side Sisters, The Martingales, Val Eddy, Les Rhode House Orch, "She Wore a Yellow Ribbon" (RKO).

Making his annual appearance here, John Boles wraps up via his easy approach to the music-comedy and operetta tunes he's been associated with through the years. Tops with "Desert Song" for salvo.

Supporting show is okay. Bud Sweeney mixes a lot of the familiar gags with some fresh material, with his satire on telephone types and drunk sequence garnering good response. On-stage laughs also turns in a smooth job.

Vibraphonist Val Eddy rates steady mitting via a blending of pops and classics. Woodside Sisters turn in fair harmonies for good reception. Vocal blendings are neatly handled, though more flash on some of the arrangements would add ring.

Acro-balancing work of the Martingales was in the standard vein for this type of act. The control work, however, added to impact for nice returns.

Les Rhode house orch handles backgrounding in good style. Lary.

## Capitol, D. C.

Washington, Dec. 18.

Gene Klavan, Harry Kahne, Ross Wye, Jr. & Peggy Womack, Florence Ahn, Renald & Rudy, house orch; "Border Incident" (MG).

It's on the thin side at the Capitol this week, despite efforts to make the bill something special with Gene Klavan as emcee and in a specialty bit. Klavan is a newcomer to radio and is being built up by station WTOP, the CBS outlet, which fondly hopes it has been blessed with another Arthur Godfrey. An easy-going, pleasant, bespectacled gent, Klavan rambles along informally on his ether show. He frequently turns out some excellent, impromptu homespun humor and has been moving up steadily among the locals.

However, the Capitol p.a. proves that he is lacking in the necessary stage experience to reach across the footlights and sock his humor home to the payees. At show caught, he produced nice chuckles in a specialty contrasting the way a sports announcer works over radio and over television. He also did fairly well with a monolog about the international monetary situation—the type of stuff in which he specializes on the air.

However, his inexperience proves his undoing as an emcee and as a handler of business bits with the other acts. As emcee he tries to operate a la Milton Berle, but without any of that veteran's scintillating savvy.

Harry Kahne, who writes backwards, upsidedown, and various

other ways on large blackboards and winds up with some fancy trick mathematics, goes well as usual. His speed with the chalk in scrambling and unscrambling words delighted the house at show caught—including a large share of youngsters.

Comedy relief is offered by Ross Wye, Jr. and Peggy Womack. It is in the old formula of a short man and tall girl, replete with pratfalls for the guy, suggestive ogles and remarks, and better than adequate singing by Miss Womack, who offers "One of Those Things" in a husky voice.

For sheer competence this week's bill offers nothing to compare with the curtain opener, the acro team of Renald & Rudy. Presenting fine muscular coordination, slow motion balancing and clockwork execution, the pair come off tops in applause. Consuming is a smart touch—just a pair of short, white tights apiece and small, white slippers.

Florence Ahn, Oriental songstress, displays a better trained voice and one with more volume than is usually offered on this stage by gal chirpers. Her three numbers, "My Hero," "Night and Day" and "Granada" are well received. Loue.

## Night Club Reviews

Continued from page 46

## L'Amiral, Paris

and Cornelle's "Le Cid." Then Jean-Marc Thibault does a turn as the adagio dancer whose partner has just walked out on him. This is followed by a hilarious spoof of the French dubbing of American gangster pics, which again tickles the audience funnybone. It winds in a delightful interlude as Thibault and Pierre Indulge in some whimsy with a rubber hose that becomes everything from a pump handle to a tennis racket. Alain Bouvette's fine mugging and timing stamp him as a young comedian to be watched. Hedy Miller gives the proceedings a voluptuous air.

Gladhanding is done by charming Nicole De Rouves, who also takes part in the show, recites, and acts as a foil for the carry-ons. Troupe will do good word of mouth biz. They leave in a month for a tour of Canada with Max Revel and Bourvil and O'Brady. They may also do some stateside key cities. Mosk.

## Florentine Gardens (HOLLYWOOD)

Hollywood, Dec. 15.

The Stamp, Gus Van, Franklin D'Amore, Sissy, Marilyn Hare, Jackie Whelan, D'Varga Orch (8); no cover, no minimum.

Another look at the Seemys in these parts is convincing proof that they are close to the very top among dance teams in America today. Poise, drive, vitality, ease and great technical perfection combine to give them first place on any entry bill. Pushing them for audience attention, however, are Gus Van and Franklin D'Amore, the latter in a skillfully-routinized acrobatic pantomime.

Van delivers with reminiscences in song of his days with his old partner Joe Schenck in vaude. He earns neat returns with his singing of "I Wonder What's Become of Sally" and "That Old Gang of Mine" and with other touches of the expert vaudevillian.

D'Amore, with a girl partner, Anita, does a series of amazing and spectacular feats of balance. The gal, who strips while standing on his head, is terrific in her part of the act. (D'Amore now owns a piece of the Gardens, which has been dark for some time. His appearance on the bill and his background in show business sugar well for the future of the spot.)

Jackie Whelan, the emcee, and Saang, a Chinese ballad singer, both stay on too long. Marilyn Hare, good and loud of voice, but without too much else, is the other specialty on the bill. Evelyn George and her line of chorines are good and pleasant to look upon. D'Varga does okay on the backing and fine for dancing. Dog.

## Victory Room, D. C. (ROOSEVELT HOTEL)

Washington, Dec. 17.

Shorty Long & Santa Fe Rangers, with Dolly Dimples, 30c-\$1 cover.

Maria Kramer, who operates the Roosevelt in D. C., has gone in for hillbilly entertainment in the Victory Room and is threatening to take it on to New York to her Lincoln hotel.

Current attraction is Shorty Long's lively five-piece aggregation, with steel guitar, bull fiddle, accordion, fiddle and guitar. The

Rangers are a hard-working aggregation and rate high for their type of entertainment.

Dynamo of the troupe is Long, who does about everything but come off the bandstand and serve the beers. Long sings, struts, fiddles, works the accordion, makes passes at playing the piano, tells such jokes as there are and chats agreeably with the customers.

His rendition of "Mule Train" backed up by a smart arrangement by his gang, comes close to being a "must hear" and was tops at the show caught. It is a lively job and in sharp contrast to such numbers as "I'm Sending You a Big Bouquet of Roses," which he does with a slow hillbilly nasal drawl. Dolly Dimples works as a hillbilly singer, both solo and in duet with Long. Show also offers a male quartet for a number or two.

Victory Room seats 800 on two sides of a good-sized dance floor, but on night caught one side was blacked out and walled off and the other was doing only moderate biz. Room has experimented successfully with one-night shots of such aggregations as the Grand Ole Opry show, up from Nashville, Tenn. Loue.

## Czechs See

Continued from page 2

tendence is low. Workers are forced to attend Russian pic and their Czech counterparts with ducats deducted from their pay in advance, and also door checkers who make sure all are present.

In Prague, seven new houses have been built during the last two years, making a total of 117. Prices have been fairly well controlled with the top admission 30c.

Holomy, who was thrown into a concentration camp for two years by the Germans, after working a year under the occupation said that Prague was now the center of iron curtain filmmaking. With the raising of the Kiev studios, Russians have transferred their major production to Czechoslovakia. Poland has made several pictures there, and several other Balkan states have filmed stories there. Two small studios were auxiliary to Barrandov, Ardlee and Hovibar. Former burnt down in 1947, with suspicion of arson.

## Hordes of Children

Film employment totals 17,000 with one of the causes for the large number the great deal of extra used in production. Many of the officials use hordes of children in mob scenes, thus gaining political advantage with the parents.

In February, 1948, all film employees were forced to take papers out in the Communist party or give up their jobs. In the National Co., over 250 men walked out of 450. From a total of 44 companies before the war, they're narrowed down to about 18, with the most prominent being Lumiere, AB, Elekta and National. Most are only hired per film, getting about \$2,000 per stint. The most widely known are professional Communists. Odd slant is that the child star Ivan Jandl, who charmed America with his role in "The Search" in 1948, doesn't appear in any productions and the picture is not shown.

Miloslav Havel, father of the Czech pic industry, is now serving six years in a concentration camp for trying to escape the country. Havel who refused to serve under the present regime, had offers from several Central American countries to produce films, but officials refused him an exit visa.

## Television Start

The government has started on television, but for no known reason has located its station about three hundred miles from Prague, the main city, in the former home of the Bata Shoe factory. Zita, now renamed Gottwaldov, after the head of the state. There are very few tele sets, with programming in the trial stages. As for radio, Prague has seven large stations with 10 smaller airters throughout the country. The state has taken over shortwave sets and only one radio is allowed per family which is taxed monthly.

As for the theatrical arts, the legit stage and opera are stagnant. No German stagings are permitted and works of the Czech composers Smetana, are restricted, especially "Libuse," story of a freedom-loving queen. However, Russian operas flourish with "Boris Godunov," a favorite. Prokofiev's "Masquerade" had its world preem in Prague. The Soviets send regular ballet and theatre companies to try and All the 23 theatres, but business is off.

# N. Y. License Dept. to Adopt Code On Tickets After the Holidays

Set of regulations to cover ticket distribution, patterned after the code of the League of N. Y. Theaters, will probably be adopted by the New York City department of licenses immediately after the holidays. Terms of the setup will be settled at a final meeting next week of the Mayor's theatre committee, headed by James E. Sauter.

With the rules part of the laws of New York City, enforcement will be handled by John M. Murtagh, commissioner of investigations, whose probe of ticket-scalping last spring and summer precipitated the move for an enforceable code. From three to five men will be permanently assigned to the ticket situation, with 15 to 20 more temporarily available if needed, Murtagh says.

Although the commissioner is confident that with the new regulations in effect he can control the ticket situation and keep scalping at a minimum, most brokers appear to feel that the code is unenforceable, whether the city or anyone else tries to police it. One leading broker, explaining that he and most others in the business would much prefer to see scalping wiped out, believes that is impossible.

"If the black market existed in Berlin during the war and in Moscow today, with a death penalty in force, such a thing won't be ended here under a threat of license revocation," he says. As long as human nature is what it is and the demand exceeds the supply to such an extent that easy money is available, there will be people who will sell to the public that's willing to pay."

## Mae West Wins Stay On Default Judgment In Agent's 59G Claim

Mae West won a temporary stay in N. Y. Supreme court last week of a default judgment for \$59,374 awarded previously to producer-agent Galen Bogue. Actress, currently starring in "Diamond Lil," at the Plymouth, N. Y., claimed through her attorney, Milton Weir, that she was unaware that Bogue's suit against her was scheduled for hearing the previous week. Weir explained that he had been ill at the time the summons was served.

At a hearing before Judge Thomas E. Aurelio, the actress' lawyer denied Bogue's claim of having an agreement giving him 5% commission for arranging for her appearing in England in "Lil." He also asserted that Bogue had nothing to do with the booking and performed no services. He added that Miss West's earnings from the engagement were nowhere near the amount alleged by Bogue.

James E. Kellher, attorney for Bogue, said he had no objection to allowing the actress more time to answer the suit, provided she would post a bond equal to the amount of the claim. He pointed out that "Lil." is scheduled to go on tour soon, taking Miss West out of the court's jurisdiction.

The court issued the temporary stay pending its decision on Miss West's application for a permanent restrainer and determination of the damage suit by trial.

## Julie Wilson Into N. Y. 'Kate' as Kirk Sub

With Lisa Kirk taking a two-week vacation starting Jan. 30 from the Broadway cast of "Kiss Me, Kate," Julie Wilson, of the Chicago company, will substitute in the featured part of Lois Lane, at the Century, N. Y. She will not return to the Chicago cast, but is booked into the Malsontelle of the St. Regis hotel, N. Y., starting Feb. 15.

Betty George goes into the part in the Chicago company Jan. 14, as a permanent replacement, with Miss Wilson using the two weeks' interval to rehearse with the Broadway cast.

Braumont Bruneau, former Broadway legit actor now teaching drama at U. of Tulsa, had his fantasy "The Wonderful Tang," televised by KOTV, Tulsa, last week (15-16), the first play to be televised live in that city.

## Harris Reported After Boyer for B'way Play

Charles Boyer is reportedly being sought by Jed Harris to star in a Broadway adaptation of "Mala-testa," Henri de Montherlant play in which he'll co-star with Pierre Blanchard in Paris next March. The film actor, who made his stage return and his first American legit appearance last season in "Red Gloves" under Harris's direction, is expected in New York soon on his way to France.

Harris, who has recently been shuttling between New York and Hollywood, where he has a film commitment, was said to be out of town yesterday (Tues.) when sought for comment.

## Ballet Theatre To Stick to Fields

Ballet Theatre, which had been negotiating for several weeks with Columbia Artists Mgt. to take over its booking for next season, decided Monday (19) to continue operating through William Fields. The legit pressagent, in addition to publicizing the troupe, has been booking BT for several seasons, and had wanted to give up the broking chore as too strenuous. But due to the fact that the present touring season has been BT's most successful in six years, with grosses in most locations from 40% to 100% ahead of other years, management has decided against making a change.

It was Fields who originally approached Columbia this fall to take over. Concert bureau, which has handled ballet troupes in the past, such as Jorma Ballet, Ballet Russe and the Diaghilev Co., was very interested. It also has a large sales force in the field, which can place the troupe widely. Matter of terms stymied negotiations for a while. BT wanting to exempt some cities from the regular booking fee, and Columbia demurring on any exemption, kept N. Y. Now BT has decided to stay put.

## 'Galatea' for L. A.

Hollywood, Dec. 20. "Galatea," adapted from the W. S. Gilbert comedy, "Pygmalion and Galatea," will be produced at the Coronet theatre here by Walter Wicclair. Show opens for two-week run on Christmas Day.

Loretta King will have the title role. Wicclair also directs.

## 'Blackouts' Title Under Temporary Injunction

Los Angeles, Dec. 20. Temporary injunction restraining Zucca's Opera House from using the title "Blackouts of 1930" was issued by Judge Clarence M. Hansen in superior court. Hearing next month will decide whether the injunction is to be permanent and whether Ken Murray and David Siegel, who originated the "Blackouts" title, are entitled to damages.

## Logan Teams With Hayward On Hayes Play

Leland Hayward will be associated with Joshua Logan in the presentation of "The Wisteria Tree," starring Helen Hayes. It will be a 50-50 partnership, but Hayward probably won't get billing as co-producer. The show will be financed for \$100,000, with Hayward and Logan likely to supply most of the backing.

Besides Miss Hayes, who will have a guarantee of \$1,000 a week against 10% of the gross, plus 25% of the profits, the cast will include Walter Abel and Kent Smith. Logan, who will direct, adapted the play from Chekhov's "The Cherry Orchard."

Hayward and Logan are already partners in the presentation of "Mister Roberts" and "South Pacific."

## N. Y. LYCEUM PRICE ROSE 50G DURING YEAR

Sale of the Lyceum theatre, N. Y., to Harry E. Gould was a long time in the making. However, during the time the deal was in the works the price for the property rose about \$50,000. Understood the transaction involved payment of approximately \$450,000 over the \$170,000 first mortgage to the owners, Max Gordon, George S. Kaufman, Marcus Helman and Moss Hart. Price mentioned about a year ago when Gould was reportedly about to acquire the house was \$400,000.

Gordon and his associates bought the property from the Bowery Savings Bank for \$240,000 in 1940. They recently decided to sell it, and received several offers, one being for at least an equal sum the day after they had closed with Gould. Latter sold the Belasco, N. Y., to the Shuberts last year for a reported \$442,000.

Gian-Carlo Menotti, who wrote "The Medium," will lecture at Town Hall, N. Y. in January on his newest opera, "The Consul," which is scheduled to open on Broadway in February.

# 'Streetcar' Earns \$500,000 Profit Exclusive of 350G Sale for Film

## Wendy Hiller to Repeat 'Heiress' Role in London

London, Dec. 20.

Wendy Hiller, who created the title role in the original Broadway production of "The Heiress," will return to the part in January as replacement for Peggy Ashcroft in the current West End edition. At the same time Godfrey Tearle will succeed Ralph Richardson in the male lead, played in New York by Basil Rathbone.

Miss Hiller's last appearance here was in "Ann Veronica."

## Pic Distrib Key To N.Y. 'Gentleman'

Broadway presentation of "The First Gentleman," on which Jean Dalrymple plans to make her debut as a director, may hinge on release of the film version of the play. Miss Dalrymple, who intends to produce the Norman Ginsbury drama in association with the Shuberts, is reportedly negotiating an agreement with Columbia Pictures to withhold U. S. release until after the legit run.

Margaret Phillips, set for the femme lead in the show, may get co-star billing with Basil Rathbone, who will play the role of King George IV, created by Robert Morley in the original London production. As it would be the first time Miss Phillips has been starred, it's undecided whether to give it to her from the start, or wait until after the play's New York premiere. Rathbone is reportedly agreeable to sharing star billing with the actress.

Rolf Gerard will probably design the scenery for the production, and Edith Latvins will provide the costumes. With Miss Dalrymple making her bow as director, Jed Harris will stand by in an advisory capacity. Meanwhile, still on Miss Dalrymple's schedule, possibly for this season, are Norman Vye's "Friday" and William McCleery's "A Play For Mary."

## Maps Allentown Theatre

Allentown, Pa., Dec. 20.

A 600-seat theatre, modelled after the Paper Mill Playhouse, Millburn, N. J., is being planned for the Allentown Fairgrounds.

Manuel Davis, manager of the Lyric here, leads the group interested in the project. He plans to produce musical productions there from spring through fall.

"Streetcar Named Desire," which closed Saturday night (17) at the Barrymore, N. Y., has thus far earned a profit of approximately \$500,000, exclusive of the return from the film sale. Irene M. Selnick production was financed at \$100,000.

Tennessee Williams drama actually cost \$84,000 to bring into New York, including tryout losses. A second company, costing \$45,000 was financed from the profits of the original edition. With that company still on the road and the Broadway troupe due to open a tour next week in Philadelphia, additional profits will probably be earned. The film rights were sold to Charles K. Feldman for \$350,000, plus a percentage of the profits.

"Yes, M'Lord," W. Douglas Home's London comedy (it was titled "The Chiltern Hundreds" there), also closed Saturday night and will start a tour next Monday in Chicago. Presented here by Lee & J. J. Shubert at a cost of around \$30,000, it has reportedly earned a small operating profit during its stay at the Booth, N. Y., and may get back the balance of the investment on the road.

The two other closings Saturday night were "Reefina," the Marc Blitstein operatic edition of Lillian Hellman's "The Little Foxes," and "The Closing Door," psychological melodrama by Alexander Knox and co-starring the author and his wife, Doris Nolan. Both were presented by Cheryl Crawford, "Regina" at the 46th Street, N. Y., in association with Clinton Wilder, and "Door" at the Empire, N. Y., as a solo venture.

"Regina," financed at \$150,000, actually cost about \$140,000, and is figured to have involved a loss of between \$115,000 and \$120,000. "Door" involved an investment of \$60,000, of which approximately \$42,000 is lost.

## Feldman's WB Deal

Hollywood, Dec. 20.

Charles K. Feldman Group Productions has inked a production-distribution deal with Warner Bros. for "Streetcar Named Desire." Deal is similar to the Feldman-Warner arrangement on Tennessee Williams' initial play, "The Glass Menagerie," which is currently before the cameras with Jane Wyman, Kirk Douglas, Gertrude Lawrence and Arthur Kennedy starring.

Feldman picked up the screen rights to "Streetcar" several months ago for \$250,000 plus a percentage of the pic's profits. Casting for the production is slated to begin early in 1950.

## 'Rat Race' \$28,500 2d Highest Biz Last Week; Lunts Tops

A tryout, Garson Kanin's "Rat Race," was the second-highest grossing straight play on the boards last week, either on Broadway or the road. In a sellout week at the Forrest, Philadelphia, the Leland Hayward production grossed \$28,500 at a \$3 top (less 90c Federal and local tax). Only straight play to better that figure was "I Know My Love," the Lunt-Fontanne starrer, which got almost \$33,800 at a \$4 top (plus 80c tax) at the Shubert, N. Y.

Fact that a tryout should outgross such smashes as the Broadway and road editions of "Mister Roberts," both companies of "Death of a Salesman," two "Streetcar Named Desire" troupes and the hefty-drawing revival of "As You Like It," with Katharine Hepburn, occasioned comment in managerial circles.

## Franklin Gilbert Buys French Pic's Stage Rights

Franklin Gilbert, co-producer of "Lend An Ear," has acquired the American stage rights to "La Kermesse Herouique," French film released in the U. S. some years ago as "Carnival in Flanders." He hopes to do it as a Broadway musical, probably next season.

He intends to present it on a co-production basis, but probably not with William R. Katzell and William Eythe, his partners in "Lend An Ear."

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# Equity Group to Study Proposal For Extension of Closing Shows

Plan for extending the run of Broadway and touring shows that are about to close, proposed by actor-director Ezra Stone at last week's quarterly membership meeting of Actors Equity, will probably be referred to the Theatre Committee headed by Morton Baum. Idea will be considered by the union's council and passed along with recommended modifications and amplifications. The Baum group, comprising representatives of all elements in the theatre, has not held any meetings for some time.

The Stone formula was one of four principal resolutions passed by the Equity session at the Astor Hotel. N. Y. Others were that Equity should insist on jurisdiction over dramatic shows presented in vaudeville houses, that a committee study the possibility of introducing municipally-subsidized theatres into the New York public schools, and that the council consider establishment of a clubhouse for the membership.

About 500 attended the meeting, at which Clarence Derwent presided.

## Concert Mgrs. Give Artists a Few Months To Decide on Fee Cuts

Move to give big concert bureaus and their artists a few months to decide on cutting fees was taken by the National Assn. of Concert Mgrs. in its annual two-day meet in N. Y. last week. Some local managers wanted to take drastic measures at once, but were dissuaded. About half of the two-day session was taken up with discussions of means to bring artist fees more into line with present conditions, claim being that fees are still in the war-inflated stage and too high.

About 40 managers, or 80% of the top local handlers of talent in the country, attended. Most admitted that their boxoffice this season, in the three-month period since mid-September, was off about 25% from last year. One N. Y. state manager said that before the war, 75% of his annual gross came from concert attractions, balance from miscellaneous. Today, he said, only 33% comes from concerts, the balance from bookings of legit shows and sports events. His biggest gross this fall came from the Kramer-Gonzales pro tennis match.

It costs the average manager \$1,500 to put on a concert today, exclusive of the artist's fee, it was revealed. Managers also felt that the old-line promotion of artists, via three-sheets, window cards, etc., is outmoded and new exploitation methods must be sought. As to the thorny fee problem, managers are giving the concert bureaus and artists a chance this winter voluntarily to reduce fees, and passed a resolution to this effect. If there's no favorable reaction, managers said, it's likely they'll do no buying for 1951-52 in advance of their meeting in December, 1950.

Officers reelected were Patrick Hayes of Washington, president; Mrs. Edna Saunders, Houston, v.p.; Marvin McDonald, Atlanta, second v.p.; J. H. Thuman, Cincinnati, treasurer; and Julian Olney, White Plains, N. Y., secretary. Mrs. Zorah Berry, Buffalo, was elected a new member to the board to fill a vacancy.

## Set for 'Show Boat' Opening in Detroit

Detroit, Dec. 20

Technical and artistic directors who will produce the 10-week Civic Light Opera series arrived last week to begin rehearsals for "Show Boat," which opens the season Sunday (25) at Masonic Temple.

The staff, in its fourth year, includes Edward Clarke Lilly, stage director; Boris Kogan, conductor; Dan Eckley, choreographer; J. Albert Hurley, choral director; Fred Small, stage manager; Budd Mann, production manager; and Gerald O'Connell, general manager. Barrie O'Daniels is managing director.

Heading "Show Boat" cast are Ralph Dumke, Melva Miles and Terry Saunders.

## London Philharmonic Has 80% U. S. Dates

Bookings for the visit of the Royal Philharmonic Orchestra of London to the U. S. next fall are almost completed, with 80% of dates already set and balance expected to be filled by Jan. 1. Orch. of 100, one of the oldest in Britain, and conducted by Sir Thomas Beecham, will do an eight-week tour handled by the Judson, O'Neill & Judd division of Columbia Artists Mgt.

Orch. will arrive in America Oct. 16 and spend its first week in Canada. First U. S. appearance will be in Boston Oct. 23. Tour will extend as far south as New Orleans and as far west as Madison, Wis. There will be three Carnegie Hall, N. Y., concerts, the last on Dec. 13, being orch's final U. S. appearance.

Orch. is said to be the only one in England to operate without government subsidy or support. Its maestro, Beecham, wealthy patent medicine heir, reportedly has been supporting the orch whenever there are deficits, and presumably will make up whatever losses accrue from the U. S. tour. Tour is coincidental with his 70th birthday, and though the orch will do six concerts a week, Beecham is slated to conduct every one.

Orch. will be the second foreign ensemble to visit the U. S. since the war. First was the French Orchestre National which toured last fall under Charles Munch, with Jack Adams & Co. booking.

## 66 Backers In 'Man' With 60G

Kermit Bloomgarden's production of "The Man," financed for \$60,000, has 66 backers. There is no provision for overall. General partners are the producer and his wife, Virginia. In accord with his standard policy, Bloomgarden accepted only small-investment units and allowed no prospective backers to read the script of the play.

Limited partners and their investments include house manager George Kent, presagent Ben Kornweil, boxoffice man Michael Onorato, assistant scenic designer John Harvey, former office assistant Flora Roberts, actress Vivian Smolen, \$300 each; general manager Max Allentuck, theatre owner Louise Beck, costumer A. M. Blumberg, actress Elaine Ellis, presagent Samuel J. Friedman, writer Dashiell Hammett, authoress Lillian Hellman, designer Jo Mielstein, producer Richard Myers, authoress Shirland Quinn, company manager Jack Schissel, boxoffice man Morris Seamon, theatre party agent Sylvia Siegler, organist Ethel Smith, costumer James Strock, each \$600.

Also, advertising executive Harold Friedlander, \$300; general manager Herman Bernstein for producer Leland Hayward, Meyer Davis for a syndicate, Mrs. Marshall Field, cartoonist Rube Goldberg, publisher Harold Guinsberg, stage managers Don Hershey and Del Hughes, general manager Harry Fleischmann, scenarist Arthur Kober, lighting technician Eddie Kook, agents William Liebling and Audrey Wood, theatrical textile dealer Joseph Maharam, ad agency owner William Weintraub, \$1,200 each; theatre manager Raymond L. Broeder, Port of N. Y. Authority chairman Howard S. Cullman, author of the play Mel Dinelli, theatre manager Louis A. Lottio, \$2,400 each.

## Swarthout, Piatigorsky Switch Managements

Concert field witnessed a couple of major talent swaps last week. Soprano Gladys Swarthout, after 20 years with National Concert & Artists Corp., switched to Columbia Artists Mgt. Cellist Gregor Piatigorsky, after 20 years with Columbia, shifted to the Sol Hurok management, which is affiliated with NCAC.

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## Govt., ANTA Near Deal on Takeover Of D. C.'s Belasco

Washington, Dec. 20.

Possibility of legit for Washington by next April or May looms here as the Government and the American National Theatre and Academy are on the verge of signing a 10-year deal for use of the old Belasco theatre. A spokesman for the Public Buildings Administration estimated that ANTA reps will probably be in town next week to go over the proposed lease. Earlier, Jess Larson, Administrator of General Services, which includes PBA, announced he was notifying ANTA that preparation of a draft lease for the old theatre was getting under way.

ANTA engineers, who went over the Belasco in October, figured the house could be restored in three months, but estimated the tab at about \$300,000. If the situation continues to shape up firmly, the first show is likely to be "Mister Roberts." Efforts will be made to line up promising straight legiters for the Belasco, which is too small to handle musicals profitably. About 50 weeks' bookings are reportedly available.

ANTA has agreed to the Government's tough term that it have a one-year cancellation clause in the 10-year lease. ANTA is going ahead because a substantial number of members of the Senate have pledged themselves to vote a reimbursement of renovation expenses to ANTA if the lease is terminated within the 10 years. Also this depends on whether those men are in the Senate at that time. Lead in positive Senate help was taken by Senators Paul Douglas, of Illinois, and Ralph C. Flanders, of Vermont.

One other hurdle is the heat problem. It will require an Act of Congress to have the Government continue to furnish heat for the building as it now sells heat to the Daughters of the American Revolution for Constitution Hall. The building is currently heated by the Government central heating plant because the old theatre is being used as a warehouse for Treasury records. In the event this bill were not passed, ANTA would have the additional cost of installing its own heating plant.

Irrespective of when the lease is signed, ANTA could not get control of the building (which will be torn down eventually to provide for a Treasury annex) until space is found for storing the records. Also the rental must provide enough money to reimburse the Government for "all expenses necessarily and actually incurred in moving out those activities now occupying the space to be leased to you, and for establishing and maintaining those activities in other suitable quarters."

The half-century-old Belasco would seat about 1,100 when restored. It is still not the theatre that National is in either size or location. However, the impasse between the National and Equity on the segregation issue shows no sign of being broken. The Belasco, of course, would operate on a non-segregation basis.

## Gilmer Brown's 'Cricket'

Pasadena, Dec. 20

Gilmer Brown, managing director of the Pasadena Playhouse, takes to the boards there tomorrow (21) in the story-teller's role in "Cricket On The Hearth."

Brown also dramatized the Charles Dickens novel. Show plays through Jan. 1.

## Inside Stuff—Legit

Howard S. Cullman, tobacco dealer and chairman of the Port of N. Y. Authority, was among the backers of "Metropole," the first Max Gordon production in which he had ever invested. Besides putting up \$5,000, he also brought in his brother, Joseph F. Cullman for \$1,000, and the regular members of the "Cullman group."

Other "Metropole" angels included ticket broker Michael Atlas, \$2,000; summer theatre operator Theron Bamberger, \$2,500; John G. Cella and Paul Beisman, of the American theatre, St. Louis, \$1,000 each; film executive Leo Brecher, \$3,000; bandleader Meyer Davis, representing a syndicate, \$1,000; ticket broker William A. Deutch, \$1,000; Mrs. Marshall Field, \$2,000; theatre owner Harry E. Gould, \$500; Mary McDonald, wife of scenic studio owner T. B. McDonald, \$1,000; tax attorney Randolph E. Paul, \$2,000; film executives Arthur M. Rapf and Michael Rudin, \$3,000; theatre owner Simon H. Fabian, \$2,500; and John F. Waters, representing Lee Shubert, \$2,000.

Associated with Gordon as general partner was George S. Kaufman, who staged the play and generally has a share in the producer's shows. The presentation was financed at \$50,000, but will probably involve a loss of slightly less than that, as the management effected a saving by closing it after only two performances. Also, Gordon and Kaufman were associated in the management of the Lyceum, N. Y., where the show was housed.

Number of the "Metropole" investors are also financially interested in the current road revival of "Man Who Came to Dinner," which Gordon is presenting with co-authors Kaufman and Moss Hart as silent partners. Latter show is financed at \$30,000 and the backers include Lena (wife of playwright Jerome) Chodorov, \$600; Gould, \$3,000; Paul, \$1,200; Cella and Beisman, \$1,800 and \$1,200, respectively; Fabian, \$1,500; Andrew and Thomas Geoly, of Eaves costumes, \$600 each; Mrs. McDonald, \$1,200; Brecher, \$3,000; theatre owner Marcus Heiman, \$4,800; James Merrill Herd, representing a syndicate, \$1,200; theatrical fabrics dealer Joseph Maharam, \$600; ticket broker Saul Lancourt, \$600; and film executive John Hyram, \$600.

Besides his "Metropole" investment, Cullman is currently a backer of the following Broadway shows: "South Pacific," "Death of a Salesman," "Madwoman of Chailot," "Streetcar Named Desire," "Detective Story," "I Know My Love" (through John C. Wilson), "Kiss Me, Kate," "Miss Ljbert," "Montserrat," "Lost in the Stars" (through his stake in the Playwrights' Co.), "Rat Race" and the forthcoming "Connel," "Cocktail Party," "The Man," "Happy Time" and "The Enchanted."

Leonard Sillman's production of "Happy as Larry," with Burgess Meredith starred, is financed at \$75,000, with provision for a 10% overall. Sillman is the sole general partner. Among the 45 limited partners are production secretary Gertrude Applebaum, representing a syndicate, \$750; attorney Samuel Becker, \$1,500; ex-actress Whitney Bourne Coate, \$300; attorney Max Choppnick, \$1,500; producer-theatre owner Anthony B. Farrell, \$7,500; Yale economist Irving Fisher, \$750; actor Leon Janney, \$750; theatrical investor Adele Levy, \$3,000; costumer Edith Lutyens, \$2,000; circus owner John Ringling North, \$3,000; publisher Eugene Reynal, \$1,500; and Dorothy Strelsin, wife of financier Al Strelsin, \$1,500.

Before going to New Orleans last week to absorb atmosphere for his forthcoming production of "The Wisteria Tree," Joshua Logan spent several days in Philadelphia to look over and make script and staging suggestions for "Rat Race." Garson Kanin play opening tomorrow night (Thurs.) at the Barrymore, N. Y. Move was a favor to the show's producer, Leland Hayward, with whom Logan is associated in the presentation of "Mister Roberts." "South Pacific" and "Wisteria" Logan was in Boston during the recent "Rat Race" engagement there but didn't see the play at that time.

Balcony seats for the American National Theatre and Academy's annual album, scheduled for the Ziegfeld theatre Jan. 29, have already been sold out. Only remaining situations are in the orchestra, where prices range from \$12-\$100. In an effort to get rid of the higher-priced locations, ANTA is sending out letters to potential buyers notifying them if bought now, the cost of the ticket can be taken off this year's income tax return. Reason being everything above boxoffice price is a contribution to ANTA. Milton Weintraub is general manager for the entire project.

## Push One World Idea For Special Legiters

Theatrical producing groups throughout the country are being asked to offer one special work during March dedicated to expressing the ideas of international understanding, human rights and world peace. Idea to set aside March as International Theatre Month was formulated last April by the Panel of Dramatic Arts of the U. S. National Commission for UNESCO, and is being sponsored jointly by the American National Theatre and Academy.

A special brochure containing participation ideas is being sent out by ANTA.

## 'SO. PACIFIC' (NAT'L CO.) SET FOR L.A. MAY 22

Los Angeles, Dec. 20.

Arrangements have been completed between Richard Rodgers, Oscar Hammerstein 2d, Leland Hayward and the Los Angeles Civic Light Opera Assn., to bring a second (National) company of "South Pacific" here May 22. Edwin Lester, head of the Association, represented the Los Angeles group in the negotiations.

Company will be organized, cast and rehearsed in N. Y. with Janet Blair handling the Mary Martin role and Dickinson Eastham in the Ezio Pinza part. However, it will not break in here as "Kiss Me, Kate" did this year. There will be at least one other date prior to L. A., either in the east or the midwest.

L. A. Civic Light Opera is paying producers of the show around \$50,000 weekly during the eight weeks it will play here at the Philharmonic, where top gross is \$56,000 weekly. Scale remains at \$4.80 top.

## GLASER HAS TILL JAN. 1 ON N. Y. SYMPH DATES

Whether a booking outfit devoted to pop and vaude attractions can handle a longhair symphony tour will be known next week. Joe Glaser's Associated Booking Corp. has had option till Jan. 1 to line up a two-week tour of the N. Y. Philharmonic-Symphony Society. Tour would start April 24, after the symph's regular season, with 14 dates to be lined up in that many days. Associated claims it already has eight dates penciled in.

Bookers would have to sell the orch at between \$6,000 to \$8,000 a concert to make the venture a success. Anyway, the touring bill would run in the neighborhood of \$60,000, all of which the Society has to have before orch leaves N. Y. Half of the 60G would have to be paid in by Jan. 3, as taken of good faith, with balance due 10 days before tour starts.

Society will make no money out of the projected tour, its main interest being in providing the musicians with a couple of extra weeks' work for the slack season between winter and summer concerts. The orch management admits it's been unable to set up a satisfactory tour, due to high operating and increased transportation costs, and is hopeful it can find the answer in the pop field or via pop bookers.

Last year the Philharmonic went out on two tours, one in the fall, another in the spring, with Columbia Artists Mgt. booking the tour and Columbia Records contributing \$25,000 to cover possible losses. The 25G was needed to cover the ensuing deficits, while the bookers waived their fee to help out.

## Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 20th week of the season) and the corresponding week of last season:

	This Season	Last Season
<b>BROADWAY</b>		
Number of shows current	26	28
Total weeks played so far by all shows	491	591
Total gross for all current shows last week	\$554,200	\$585,000
Total season's gross so far by all shows	\$13,062,100	\$14,154,100
Number of new productions so far	20	33
<b>ROAD</b>		
(Excluding Stock)		
Number of current touring shows reported	24	21
Total weeks played so far by all shows	454	615
Total road gross reported last week	\$442,500	\$351,400
Season's total road gross so far	\$9,814,800	\$12,474,400

## Chi Slow; 'Kate' Eases to \$42,500, 'Detective' \$16,700, 'Salesman' \$14,600

Chicago, Dec. 20.

Bustling pre-holiday activity in the loop has been confined to gift-purchasing rather than scrambling for tickets for any of the three legions in town. Lean number of plays here reflects a rather sluggish legit winter, despite attempts of some productions to stick around, hoping for a change in pace. "Anne of the Thousand Days" left town Sat. night (17) after a two-week stay instead of the planned four because of harsh reviews.

"Student Prince" will take over the Great Northern Christmas night instead of in the afternoon and may stay five weeks instead of the scheduled three. "Yes, M'Lord," Theatre Guild play set for the Studebaker, opens Dec. 26, re-lighting the theatre after a year's darkness. "Goodbye, My Fancy" also opens Dec. 26, with "Madwoman of Chaillet" still considered as a Guild offering after the first of the year.

**Estimates for Last Week**  
"Anne of the Thousand Days," Great Northern (1,500, \$4.33). Closed Sat. (17) after two-week stand, brutal over \$16,000.

"Detective Story," Blackstone (7th wk) (1,400, \$4.40). Holding up fairly well, \$16,700.

"Death of a Salesman," Erlanger (13th wk) (1,334, \$4.33). Hitting a new low with \$14,600.

"Kiss Me, Kate," Shubert (13th wk) 2,100, \$6.18. Has taken a sharp drop recently, \$42,500.

## 'INSIDE USA' STURDY \$37,000 IN FRISCO

San Francisco, Dec. 20.  
"Inside U. S. A." with Beatrice Little, climbed to a more than \$37,000 for its third and final status at the 1,775-seat Curran.  
Show shuttered Sat. (17), with "Oklahoma!" moving in for three weeks.

## 'Streetcar' \$17,000 In Split Southern Week

Memphis, Dec. 20.  
"Streetcar Named Desire" put together a gross of about \$17,000 in seven performances in three stands last week. Tennessee Williams drama chalked up approximately \$2,000 at a \$3 top (less tax) Monday night (12) at the 3,300-seat Auditorium, Jackson, Miss., and added nearly \$6,500 at \$3.50 top in three shows Wednesday and Thursday (14-15) in the 3,000-seat Robinson auditorium, Little Rock. Final three performances topped \$8,500 at \$3.50 top Friday and Saturday (16-17) in the 2,400-seat Auditorium here.

## 'Student Prince' OK \$15,500 in Detroit

Detroit, Dec. 20.  
"Student Prince" did an okay \$15,500 in its second week at the Cas. "The Philadelphia Story" starring Sarah Churchill, opened Monday (19) for a week.  
The 10-day engagement of "There Goes Yesterday" brought in only \$8,000 at the Shubert-Lafayette. The theatre shuttered until Dec. 26, when it will present "Finian's Rainbow." New Year's Eve production of "Finian's" will carry a \$3.40 top at 1,940-seater.

## WOOLLEY \$14,800, ROCK.

Rochester, N. Y., Dec. 20.  
Pivoting the first four days (12-15) at the Erlanger, Buffalo, and winding up Friday and Saturday (16-17) at the Auditorium here, Minn. Woolley pulled a reasonably good gross of \$14,800 last week in "The Man Who Came to Dinner."

## 'Inside USA' Opening To Perk P. A. This Wk.

Los Angeles, Dec. 20.

Things perk up in this area this week with the opening of "Inside U. S. A." at the Philharmonic, but business moved at a slow pace last week, with only two attractions going. "A la Carte," musical at El Capitan, sagged somewhat in its fifth week. "Kitty Doone," at the small Circle Playhouse, continued okay.

### Estimates for Last Week

"A la Carte," El Capitan (1,142; \$3.00) (5th wk). Little more than adequate biz, dropping to \$11,500.

"Kitty Doone," Circle Playhouse (150; \$2.40) (2d wk). Solid at \$1,700.

### Other Dates Set for 'Inside'

"Inside U. S. A." which opened Monday night (19) for a four-week run at the Philharmonic auditorium, Los Angeles, will next play a couple of weeks in the northwest and two or three more weeks on the way back east, possibly winding up with a pop-price engagement at the City Center, N. Y. A tab version of the revue may then be booked into vaudeville theatres.

Arthur Schwartz production has earned back its initial investment, so it stands to make a moderate profit on the next few weeks run, particularly if business is as big as expected in Los Angeles, where the revue had an advance sale of over \$50,000.

Whether or not Schwartz goes through with his announced plan for a new revue for next season, comprising material from his "Inside U. S. A." television series, may depend on the continuation of the latter. If Chevrolet keeps the video series on the air, Schwartz may not have time to do a new legiter.

## Hepburn Wow \$25,800 in Hub; 'Glove' \$8,000

Boston, Dec. 20.

"As You Like It" in under Theatre Guild auspices was the biggest thing to hit town so far, this season on its opener here last week, doing near-capacity biz. The Shakespearean play got rave notices from all aisle-sitters, including a rapturous review in verse by the Herald's Elinor Hughes. "The Velvet Glove," opening the following night at the Wilbur, was gently and respectfully treated. "Alive and Kicking" did okay on its second week.

No openings this week but "Happy as Larry," "The Merry Widow," "Summer and Smoke" and "Brigadoon" all bow on Dec. 26 with "Dance Me a Song" on Dec. 27. Ahead are "The Happy Time," "Design for a Stained Glass Window," "The Lady from Paris" and the San Carlo Opera Co. with additional prospects through Feb. 13.

**Estimates for Last Week**  
"Alive and Kicking," Shubert (2d wk) (1,750; \$4.80). Not too much improvement seen in this revue so far but new material is set for this week. Biz meantime hasn't come up to expectations, \$21,800, current week is final.

"As You Like It," Colonial (1st wk) (1,500; \$3.60). This one, with the Hepburn name on the marquee made a fast start, Guild discounts and first-nighters kept the take to about \$25,800 which is plenty.

"The Velvet Glove," Wilbur (1st wk) (1,200; \$3). Didn't seem to attract too much biz in this largely Catholic city despite church theme, over \$8,000.

## Tallulah Mops Up In Georgia With \$23,500

Atlanta, Dec. 20.

Tallulah Bankhead continued her southern mop-up last week in Georgia. Starting in John C. Wilson's revival of "Private Lives," the actress pulled up a gross of \$23,500 in four stands, including one-nighters at the Auditorium, Augusta, and the Albany 16 Albany, and four performances Thursday-Saturday (15-17) at the Tower here. Comedy grossed almost \$20,000 in one-nighters the previous week.

The show plays Birmingham, Montgomery and Mobile the first half of this week, legs off the second half and plays all night week at the Picher, New Orleans.

## B'way's Pre-Xmas B.O. Pains Worse, But 'Blondes' \$46,300 First Full Wk., See Upturn Starting This Week

Business took another header last week on Broadway. As expected, the pre-Christmas slump was particularly severe on the lesser draws, but had at least some effect on most of the stronger hits.

According to precedent, attendance this week is due to be even lighter, but there is a feeling among some managements that the bottom was reached last week, and receipts Sunday and Monday (18-19) were up a bit. In any case, next week will probably register the top gross total for the season, after which there will be a one-week reaction followed by two months of lively business.

Last week brought four closings: "Streetcar Named Desire," "Yes, M'Lord," "Regina" and "Closing Door." This week brings two openings but, thus far, no scheduled closings.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net; i.e., exclusive of tax.

"As the Girls Go," Broadway (48th wk) (M-1,900; \$6). Michael Todd musical, nearing a year's run, reacted further to the seasonal lull, \$18,000.

"Born Yesterday," Miller (26th wk) (C-940; \$2.40). Longest-run show on the list also felt the tough conditions, almost \$4,500.

"Closing Door," Empire (3d wk) (C-920; \$4.80). Alexander Knox thriller couldn't withstand the critical drubbing and the general downward trend; closed Saturday night (17) after 22 performances, final week registered about \$8,000.

"Clutterbuck," Biltmore (3d wk) (C-920; \$4.80). Prospects still not clearly indicated; felt the prevailing doldrums, \$13,900.

"Death of a Salesman," Morosco (35th wk) (D-914; \$4.80). Had a few empty seats at the midweek matinee, \$23,900.

"Detective Story," Hudson (30th wk) (D-1,015; \$4.80). Also reacted to the trend, \$18,000.

"Diamond Lil," Plymouth (18th wk) (CD-1,063; \$4.80). Has been feeling the downturn, slated to close Jan. 7 for a road tour, \$15,100.

"Gentlemen Prefer Blondes," Ziegfeld (2d wk) (M-1,628; \$6). New musical smash doesn't sell standing room but went clean all times except the midweek matinee, party commissions limited the gross to \$46,300.

"Howdy, Mr. Lee of 1936," Center (30th wk) (R-2,964; \$2.80). Skating spec. has been offish with the field recently, but should clean up next week on a 14-performance schedule, \$21,000.

"I Know My Love," Shubert (7th wk) (CD-1,391; \$4.80). One of the new smashes has been playing to capacity, \$33,800.

"Kiss Me, Kate," Century (50th wk) (M-1,654; \$6). Just a few seats short of capacity, \$45,800.

"Lord An Ear," Mansfield (53d wk) (R-1,041; \$6). Slid a bit more, but the management hopes for a comeback after this week, under \$13,000.

"Lost in the Stars," Music Box (7th wk) (M-1,012; \$3.40). Had a few vacancies Wednesday (14), about \$26,000.

"Madwoman of Chaillet," Royale (42d wk) (CD-1,035; \$4.80). Ends a fine run Jan. 7 in tour shared the off-best conditions last week at under \$10,000.

"Miss Liberty," Imperial (23d wk) (M-1,408; \$6.60). Also reacted to the trend, nearly \$26,500.

"Mister Roberts," Alvin (36th wk) (CD-1,360; \$4.80). Longrun smash also felt the declining volume. Taking a layoff this week to give the cast a breather, \$24,500 last week.

"Monte Carlo," Fulton (7th wk) (D-976; \$4.80). Has made a consistent operating profit, but has reacted to the end of theatre party bookings, getting by at \$12,500.

"Regina," 46th St. 7th wk (O-1,316; \$6). Failed to make the grade on faded Saturday night (17) after 56 performances, boxed at about \$15,900.

"South Pacific," Marlette (36th wk) (M-1,659; \$6). Even the general slump hasn't cut its regular standee attendance, \$30,600 again.

"Streetcar Named Desire," Barrymore (107th wk) (D-1,066; \$4.80). Finally ended a great run Saturday night (17) after 855 performances, and will go on tour after a

week's layoff. Anealed at about \$17,000.

"Texas, L.H. Darlin'," Hellinger (4th wk) (M-1,543; \$6). New tuner felt the slack conditions, but has been operating in the black and is a prospect to run through the spring period, \$17,700.

"That Lady," Martin Beck (4th wk) (D-1,214; \$4.80). Katharine Cornell starrer has gotten off to a promising start; slipped about \$1,800 to \$21,900.

"The Father," Cort (5th wk) (D-1,064; \$4.80). Has been making an operating profit, \$10,700.

"Tovarich and Go," Broadhurst (10th wk) (R-1,160; \$6). Has been getting strong attendance, with only matinee lullish; tapered off to \$26,500.

"Where's Charley?" St. James (62d wk) (M-1,500; \$6). Laying off this week, got \$28,500 last week.

"Yes, M'Lord," Booth (11th wk) (C-712; \$4.80). Shuberts' comedy import couldn't get established, but made a small operating profit and paid the overhead on one of the firm's less-in-demand houses, closed Saturday (17) after 87 performances, \$6,000.

### Openings

"Caesar and Cleopatra," National (CD-1,172; \$4.80). Play by George Bernard Shaw, revived by Richard Aldrich & Richard Myers, in association with Julius Fleischmann, has delayed premiere tonight (Wed.); production cost \$60,000, can break at about \$15,000-\$16,000 and has a capacity of \$20,000.

"Rat Race," Barrymore (CD-1,066; \$6). Play by Garson Kanin, presented by Leland Hayward, opens tomorrow night (Thurs.); production cost about \$100,000, will break at around \$17,500 and will have a capacity of \$30,000 with a top of \$6 Friday and Saturday nights.

### Future

"Velvet Glove," Monday (26) at Booth. "How Long Till Summer?" Tuesday (27) at the Playhouse. "She Sings to Conquer," Dec. 28, at City Center. "The Paragon," Jan. 4, at the Golden. "Member of the Wedding," Jan. 5 at Empire.

## MONTE CARLO BALLET \$32,300 IN SPLIT WK.

Houston, Dec. 20.

Ballet Russe de Monte Carlo, in its performances last week Sunday (11) through Friday in San Diego (2), Pasadena, Phoenix, Tucson and El Paso grossed an estimated \$32,300.

Troupe didn't dance Saturday (18), traveling to San Antonio. It's playing Austin, Fort Worth and Houston this week.

## 'Roberts' Strong In St. Louis Bow, \$25,600

St. Louis, Dec. 20.

With biz in the local entertainment field in a slump, "Mister Roberts" caught the pop fancy and wound up the first of a three-week stand at the American theatre Saturday (19) with a swell estimated \$25,600 for eight performances. The 1,700-seat house was sold to \$4.27.

Critics were 100% in their raves for the piece and the cast headed by Jackie Cooper, James Rennie, John Fursthe and Robert Burton. Management reports a good demand for the remaining two weeks that closes New Year's Eve, when the scale will be \$6.10.

## 'Light Up Sky' 11G In 7 of Split Week

Columbus, O., Dec. 20.

"Light Up the Sky," with Sam Levene heading the cast, registered a total gross of about \$11,000 in seven performances spread over four stands last week. Comedy got over \$6,000 in three showings in Dayton, Louisville and Springfield, and added nearly \$5,000 in four times, ending Saturday night (17), at the Hartman here.

Show lays off this week and plays all next week at the Davidson, Milwaukee.

### 'Alice' for Concord, N. H.

Concord, N. H., Dec. 20.

Insurgating their 20th season, the Concord Community Players presented "Alice in Wonderland," directed by Kurt Graft, at the City Auditorium, Dec. 16 and 17.

The company secured original costumes used when the fantasy was produced in New York.

## Plays Out of Town

### How Long Till Summer

New Haven Dec. 15.

Leon J. Brown and Edward M. Gilbert production of drama in two acts by Harold and Herbert Rudley. Features Josh White. Directed by Herbert Rudley. Sets and lighting by Ralph Alving. Costumes by Emil Sander. Opened at Shubert theatre, New Haven, Dec. 15. \$10 top. **Cast:** Josh White, Charles Taylor, John White, Jr., Sam Gilman, Ida Jones, Evelyn Davis, Milton Williams, Leigh Whipper, John White, Frank Wilson, Fred Washington, Arthur O'Connell, Maxwell Glanville, Peter Capell.

If this new drama falls through when it hits Broadway (due Dec. 27) a major contributing factor might well be a lack of sufficient time to rework the present script into more acceptable shape. As of its premiere, play is somewhat in the status of a dinner which, while containing good individual courses, does not blend as a completely satisfying meal.

Play, which is a combination of fact and fantasy (latter through the medium of nightmares affecting a child player), is too short as is. Elimination of this liability could be accomplished readily by insertion of added sequences depicting further mental disturbances to the child. Another fly in the ointment is the authors' apparent uncertainty as to exactly what they mean to emphasize. While certain angles of the play do revolve around the racial-relationship theme, basically the script is the story of a man who builds his philosophy on the premise that his family's happiness depends solely on his acquisition of money—regardless of how that money is procured. It is the oscillation between these two elements that brings wonder as to just what the writers are trying to prove.

The theme of monetary value misconception has been presented many times heretofore, which means that its acceptance now will be governed by novelty, or skill, or presentation. Novelty there is, through a dual scenic setup, which has action shifting back and forth from the reality of a living room segment to imaginary episodes within a small boy's bedroom. Skill there is, too, in the portrayal of various roles that get excellent interpretation. It is the bolstering of these assets that can lift the overall production to a level of more sustained interest.

Incidentally, an occultation sequence involving the male Negro lead and a character assumed by the audience to be white (although actually she is not) is a red herring that conveys a false impression of implied racial tolerance. Actually it serves only to confuse.

Mathew Jeffers (Josh White) has come a long way in his battle to overcome an early life of poverty and racial prejudice. On the way up, he has aligned himself with a racketeer boss and eventually becomes involved in a housing deal that causes 11 deaths when the place burns down. This factor is about to be used against him in his campaign for Congress, and developments have Jeffers' best friend, Dr. Benson, earmarked for a rub-out as the man who possesses the evidence that can ruin Jeffers' chances.

Meanwhile, the Jeffers son has been given a rough going-over, on racial grounds, by the drunken father of the child's white playmate. The lad returns home but the episode has such an effect on him that he undergoes a series of nightmares that enlarge upon the scare the boy has been given by the set.

Moving back and forth between the Negro father's political problems and the son's hallucinations, curtain comes down on a tense scene which has the boy cracking up mentally as his mother rushes to the phone to expose her husband for his part in the fatal housing holocaust.

Josh White, getting away from his singing chores, has an opportunity here to register in a beav-

ily dramatic role. He is excellent when he is active in his part but as yet hasn't caught the knack of being natural while the emphasis shifts to other characters. This is a matter of added playing for correction. As the boy, Josh White, Jr., gives a performance that stamps him as a moppet thesp of top-drawer proportions. The lad's stint can serve as a substantial pillar in supporting the overall structure.

Frank Wilson gives sympathetic reading as the doctor family friend. Peter Capell contributes an outstanding cameo as the racketeer's trigger-man; Sam Gilman is good as the drunken father; Leigh Whipper does okay by an editor's role; Ida Jones is still in the process of extracting the best values from her part as the wife and mother; Charles Taylor adds another moppet performance that clicks.

Dialog is well written, and several scenes, per se, stand out from the scripting angle. Staging by Herbert Rudley points up a situation that frequently confronts an author-director. Unless blessed with genius in both categories, a writer who stages his own brain-child often overlooks elements that are readily apparent to an outsider looking in. It may be that objective handling of the production from here in can tap hit-making sources.

Major setting of living quarters has been well conceived and executed. Done.

### The Velvet Glove

Boston, Dec. 14.

Guthrie McClintic production of drama in three acts by Rosemary Cape. Stars Grace George and Walter Hampden. Staged by McClintic. Set, Donald Deninger. At Wilbur, Boston, Dec. 13. \$9, \$10 top. **Cast:** Barbara Brady, Grace George, Mariel Barr, Naomi Rindoon, Ben Lockwood, James Noble, Jean Dixon, Water Wanda, John Williams, Bishop Gregory, Will Davis, Father Benson, Walter Hampden, Monsignor Burke.

A good, well-written opus "The Velvet Glove" is nonetheless far too specialized to make any impression at the box, even with Grace George and Walter Hampden on the marquee. Only adds up to a religious dissertation with a couple of notable moments.

The situation finds a professor of European history in a Catholic school for girls in trouble through an irresponsible news story suggesting that he is a commie. The prof, a young convert to Catholicism, is in love with the secretary to Mother Hildebrand, head of the religious order running the school, and when the bishop decides to fire the professor, everybody rallies to keep the historian on the job.

Thus, though the basic yarn is a love story, the entire conflict consists of a wordy, lengthy and chiefly religious duel between Mother Hildebrand (Grace George) and the irascible bishop (John Williams), with an assist, for her side, by Sister Monica (Jean Dixon) and Monsignor Burke (Walter Hampden). The bishop finally reverses his decision on the development that, if he doesn't, the money for his new seminary won't be forthcoming, a device that seems none too flattering under the circumstances.

Although it is a highly literate piece of work with good dialog, touches of charm and humor (most of it developing from the incongruity of religious people making worldly or "human" remarks), it remains a slow-moving vehicle for the setting forth of Catholic values with some emphasis on scholastic liberalism.

No play ever got a better performance from the stars, however. Both Grace George, as the saint-like nun, and Walter Hampden, as an arthritic monsignor with a vast reservoir of kindness and wisdom, are completely convincing in their roles, which they do with enormous elevation of spirit. John Williams conveys a remarkable portrait of the bishop, and Jean Dixon is superb as the outspoken nun. These four carry the show, though James Noble turns in a good performance as the professor, and Barbara Brady is good as the secretary. The play is well staged, too, and handsomely produced. It holds the audience it attracts by its very nature, but that audience is too special too hard to round up. Elite.

### Seattle's New Theatre

Seattle, Dec. 20.

New legit theatre will be opened here Jan. 5, when the Cirque Playhouse presents "Springtime for Henry." Group is headed by Gene Keene and Jack Wright, and purpose is to utilize wealth of legit talent around Seattle.

## 'Blossom Time' Fair

\$11,000 in Cleveland

Cleveland, Dec. 20.

The Shuberts' revival of "Blossom Time," playing its empty-nuptial return at the 1435-seat Hanna last week, drew only a fair number of patrons from Christmas shopping. Sigmund Romberg operetta grossed about \$11,000 on the eight-performance stand.

Production is playing the Royal Alexandra, Toronto, this week.

## SMALL-TOWN CIRCUIT

### MAPS LEGIT CHOICE

At least one legit play, with an Equity cast, will be booked next spring over the small-town circuit of Municipal Concerts. The show will be selected within the next week or two by Joanna Albus and William Rozan, Municipal Concerts heads, who are currently in New York to line up attractions. Besides the regular play, they'll also sign a children's play (also with an Equity cast) and a number of concert artists.

Municipal Concerts is active in about 300 small towns (2,500-15,000 population) in 22 states. This will be the first time in its five-year history that it has booked legit productions. Besides supplying attractions, it assists in local subscription campaigns and, in cases where the local organization fails to line up enough members to pay for a series, the firm guarantees to make up the difference in order to supply bookings for at least three dates.

Outfit headquarters in Houston. Before joining Municipal Concerts, Miss Albus headed a stock company in Houston. Previous to that she stage managed several Broadway shows and was associated with Margo Jones in the formation and operation of the latter's Theatre '47, Dallas.

Incidentally, Florence Britton, of the staff of the American National Theatre & Academy, in New York, leaves Jan. 4 to join Municipal Concerts. She will have a traveling assignment involving audience organization. Her successor has not been selected by ANTA.

## 'Okla.' \$26,800 in 6 At

### Sacramento, Tacoma

Sacramento, Dec. 20.

Despite a long train jump that cut its playing week to six performances, "Oklahoma!" chalked up a total gross of almost \$26,800 last week. Rodgers-Hammerstein musical played three performances Monday-Wednesday at the 1,628-Temple, in Tacoma, and wound up with three more showings Friday-Saturday (16-17) at the 4,400-seat Auditorium here.

Theatre Guild production opened last night (Mon.) at the Curran, San Francisco, for a three-week stand.

## College Show

### Heart of Gold

(HARVARD)

Cambridge, Mass., Dec. 14.

Hasty Pudding Club production (top of musical in two acts (10 scenes), with book and lyrics by William S. Wheeler, music by William S. Wheeler and Russell Ames, directed by James MacAllen, sets, Gerhardt Lubman, costumes, Paul Elter, production executed by Charles H. Blake. At the Hasty Pudding Clubhouse, Cambridge, Mass., Dec. 14. \$10 top. **Cast:** Frederick H. Guyano, Wayne A. Clark, Albert F. Ruby Jr., Hugh Layton, Peter Davis, Debbie Longing, Joseph Wilford M. Finkles, Kerry Lynn Palmer, Byron Frederick H. Bullard, Nicholas Benton.

For its 102d annual production, Harvard's Hasty Pudding Club has, as in the past, managed to dish up an amusing and entertaining opus. The current one is tabbed "Heart of Gold" (referring to the leading character, an ex-stripteaser). What plot there is winds its way around the difficulties of a broken-down straw hat company attempting to operate in a hick town while being badgered by a couple of rural busybodies.

With this theme to work on, the all-male cast has plenty of opportunity to give out with comic and lusty lines, sing some fairly tuneful songs and go through the standard undergrad laughgetter of dressing as femmes and bawling through dance routines. In fact, a Charleston routine done by the chorus topped out in mid-20s costumes, aided by nostalgic memories of the old grade, was a show-stopper when caught. A more serious waltz routine earlier failed to click. (Continued on page 53)

## Legit Bits

Harold C. Jacoby is company manager of "Lend an Ear," succeeding Mike Goldreyer, who shifted to a similar assignment with "Alive and Kicking." Tennessee Williams is in Key West, working on a new play. Saul Kaplan is house manager of the Colonial, Boston, with Harry Mirsky handling the Wilbur there. Producer-theatre owner Anthony B. Farrell is taking next week off to go skiing in Vermont. Manning Curran going to Dallas the first week in January for the final rehearsal of "An Old Beat-Up Woman," which Margo Jones and he will co-present on Broadway in February. Columbia U. hasn't yet appointed a finance committee to raise funds for its proposed school of the theatre.

David Brooks, who's been studying in Italy, planned to New York last week, but returns after the holidays. He has an option on the Italian production rights to "Brigadoon," in which he appeared on Broadway. Legit press-agent Anthony Buttila has written the book for a musical comedy, "The Enchanted Inn," suggested by Carlo Goldoni's "La Locandiere," which he read in the original as part of a course in Italian he took last summer on the Coast. No one is set to supply the music and lyrics. Edward Groag has succeeded William Hansen as the woodcarver in "Montserrat" at the Fulton, N. Y. With "As the Girls Go" Continuing indefinitely at the Broadway, N. Y., "Alive and Kicking" will probably go into the Winter Garden, N. Y.

Howard Newman, who takes over as advance publicist for "Madwoman of Chailott" when it goes on tour, makes his professional bow as a hypnotist at a Knights of Pythias meeting in Brooklyn Friday (23). John Huntington, scheduled to produce "Edge of the Sword" on Broadway, left last week for Florida, where he'll remain until Jan. 3.

Cy Feuer and Ernest Martin, producers of "Where's Charley?" and the forthcoming "Guys and Dolls," are interested in "My Darling Aida," the Charles Friedman adaptation of the Verdi opera, which Lee Sablinson is also considering. Cheryl Crawford, who "Regina" and "Closing Door" productions folded Saturday (17), has gone to Connecticut to rest until after the Christmas-New Year holidays. Her presentation of a musical by Alan Jay Lerner and Frederick Loewe or one by John Latouche and Jerome Morris may be ready by spring. Vivienne Segal will be the femme lead in "Great to Be Alive" which Mary Hunter will direct for Vinton Freedley.

Leo G. Carroll and Nina Foch will be the leads in Leonard Lee's "Hang Together," T. S. Eliot's "Cocktail Party," which Gilbert Miller and Henry Sherck will present on Broadway late in January, opened a tryout tour Monday night (19) in Brighton, England, with Alec Guinness, Robert Flemyng, Cathleen Nesbitt, Eileen Peel and Irene Worth in the cast. Winter stock company operated by Ann Lee and Richard Charlton is the Sombra playhouse, Phoenix, not El Teatro, Santa Fe as erratum.

Text of "That Lady," Kate O'Brien play starring Katharine Cornell, will be published by Harper Bros. in January. Joan Blondell underwent surgery last week for an infected hand. Harold Wise is manager and William Fields pressagent of "Caesar and Cleopatra." Irving Cooper manager, Joseph Heidt p.a. of "As You Like It." Paul Trebitzsch manager of the touring "Lady from Paris." Ludewick Vroom manager, George Rosa p.a. of "How Long Till Summer." Richard Higley succeeds Edgar Rankle as manager of Paper Mill playhouse, Milburn, N. J.

Alexander Cohen, recently admitted to the Assn. of Theatrical Press Agents & Managers, to company-manager "Gentlemen Prefer Blondes," has a \$4,000 piece of the show. Newlyadmitted into the union's Yiddish group is Aron Levin. Edward Doryea Dowling has applied for admittance under "new blood" clause. Sam Zolotow, poetry editor of the N. Y. Times, will give a reading of his verses at the next meeting of the Drama Desk.

Screen rights to Lillian Hellman's "Montserrat" have been sold by producer Kermit Bloomgarden to Anatole Litvak for \$40,000 plus a percentage of the profits. And producer George Abbott has sold his musical of two seasons ago, "Look Ma, I'm Dancing," to Paramount for a reported price of \$80,

\$900-\$75,000. Pressagent John Peter Tooley bought a house at Croton-on-Hudson, N. Y. Second-night critics will catch "Caesar and Cleopatra" tomorrow night (Thurs.). N. Y. C. Investigations commissioner John M. Murtagh shed the cast on his fractured ankle yesterday (Tues.). The League of N. Y. Theatres has tabled the Edward L. Bernays report and has asked the Assn. of Theatrical Press Agents & Managers to submit a plan for publicizing legit on a national scale. Composer Julie Styne ("Gentlemen Prefer Blondes," "High Button Shoes") will become a producer next summer with the presentation of "Meet the Lady," with a book by Anita Loos and music and lyrics by Hugh Martin.

## Current Road Shows

(Dec. 19-31)

"Alive and Kicking"—Shubert, Boston (19-24); Shubert, Phila. (26-31).  
 "Arms and the Girl"—Forrest, Phila. (26-31).  
 "As You Like It"—Colonial, Boston (19-24); Hartman, Columbia, O. (26-31).  
 Ballet Theatre—Auditorium, Chicago (26-31).  
 "Barrett's of Wimpole Street"—Cass, Detroit (26-31).  
 "Blossom Time"—Royal Alexandra, Toronto (19-24); Erlanger, Buffalo (26-29); Auditorium, Rochester (30-31).  
 "Brigadoon"—Court Square, Springfield, Mass. (19-21); Colonial, Boston (26-31).  
 "Dance Me a Song"—Shubert, New Haven (22-24); Shubert, Boston (26-31).  
 "Death of a Salesman"—Erlanger, Chicago (19-31).  
 "Detective Story"—Blackstone, Chicago (26-31).  
 "Finian's Rainbow"—Vocational High School, La Crosse, Wis. (18-19); Orpheum, Davenport (20-21); Cedar Rapids (21); KRNY theatre, Des Moines (22-24); Shubert-Lafayette, Detroit (26-31).  
 "Goodbye, My Fancy"—Harris, Chicago (26-31).  
 "Happy As Larry"—Plymouth, Boston (26-31).  
 "Harvey"—Hanna, Cleveland (26-31).  
 "High Button Shoes"—Robinson Aud., Little Rock (19-20); Aud., Memphis (21-24); Memorial Aud., Joplin, Mo. (26); Forum, Wichita (27); Convention Hall, Tulsa (29); Home, Oklahoma City (30-31).  
 "How Long Till Summer"—Locust, Phila. (19-24).  
 "Inside U. S. A."—Philharmonic Aud., Los Angeles (19-31).  
 "Kiss Me, Kate"—Shubert, Chicago (19-31).  
 "Light Up the Sky"—Davidson, Milwaukee (26-31).  
 "Man Who Came to Dinner"—Hanna, Cleveland (19-24); Nixon, Pittsburgh (26-31).  
 "Member of the Wedding"—Walnut, Phila. (19-31).  
 "Merry Widow"—Opera House, Boston (26-31).  
 "Mister Roberts"—American, St. Louis (19-31).  
 "Oklahoma!"—Curran San Francisco (19-31).  
 "Paragon"—Playhouse, Wilmington (29-31).  
 "Philadelphia Story"—Cass, Detroit (19-24); Cox, Cincinnati (26-31).  
 "Private Lives"—Temple, Birmingham (19-20); Lanier Aud., Montgomery (21); Murphy Aud., Mobile (22); Poche, New Orleans (26-31).  
 "Streets of Laredo" (No. 1)—Locust, Phila. (26-31).  
 "Streets of Laredo" (No. 2)—Tower, Atlanta (26-31).  
 "Student Prince"—Cox, Cincinnati (19-24); Great Northern, Chicago (26-31).  
 "Summer and Smoke"—Ford's Baltimore (19-24); Wilbur, Boston (26-31).  
 "The Enchanted"—Shubert, New Haven (26-31).  
 "Velvet Glove"—Wilbur, Boston (19-24).  
 Webster-Shakespeare—McCart, Princeton (26-31).  
 "Yes, My Lord"—Studebaker, Chicago (26-31).

## Shows in Rehearsal

"Dance Me a Song"—Dwight Deere Wiman.  
 "Design for a Stained Glass Window"—William Berny & Howard Richardson.  
 "Enchanted"—David Lowe & Richard Davidson.  
 "Happy Time"—Richard Rogers & Oscar Hammerstein, II.  
 "Merry Widow" (road)—Lee & J. J. Shubert.  
 "Paragon"—John Shubert.  
 "The Man"—Kermit Bloomgarden.

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## Literati

### ECA's Pocket Books Deal

Pocket Books, Inc., of New York, has just been awarded an ECA media guarantee contract to distribute reprints of books, mostly standard works of English and American literature, in Italy. Guarantee amounts to \$12,500. It already has ECA deals for Germany and Netherlands.

ECA has also renewed for distribution contracts with the following: Time, N. Y. Herald Tribune, New American Library of World Literature, Duell, Sloan & Pearce, Harcourt, Brace, Harper & Bros., Harvard University Press, Alfred A. Knopf, Viking Press.

### Hannagan Exits Las Vegas

Steve Hannagan has shuttered his Las Vegas office at the end of a year's contract to publicize the Nevada city. Branch had been supported jointly by the Union Pacific and the L. V. Chamber of Commerce and the venture had been suggested by U. P. prez George Ashby, who has since bowed out of that post. Reason for terminating the deal is that other cities on the railroad's route also wanted plugging.

Hannagan will continue to work for U. P. and Sun Valley, which the road owns.

### Argentine's Author Bite

In light of pending legislation in Argentina for a 2% bite on gross receipts of theatres to pay for literary properties, Authors League of America is taking steps to insure payment of the share belonging to U. S. writers. At a recent council meeting, proxy Oscar Hammerstein II was authorized to name a committee to study the situation. Screen Writers Guild execs will be consulted on any moves in that direction by the League.

Authors League is also investigating methods for unthawing frozen funds abroad. A planning committee, headed by Arthur Schwartz, will study the possibility of getting dollars via operations of the Economic Cooperation Administration.

### Facenda's Fourth Estate Award

John Facenda, WIP (Philly) news commentator, won the editorial award of the Fourth Estate Square Club, Masonic organization of newsmen. The award is to be given a radio broadcaster for the first time and Facenda shares it with Vincent E. Clark, editorialist for the Philadelphia Daily News.

Facenda's talk on behalf of a City College for Philadelphia earned him the honor and by a coincidence it was Clark's editorial on the same theme which brought him the plaque.

### Strand, English Mag, Folds

Unable to meet rising costs, The Strand, 50-year old English mag, is closing shop with its March issue. Publication has found itself unable to make ends meet despite a circulation of 100,000 and a substantial amount of advertising.

Mag, currently issued in a pocket edition, was full sized before the war. Since its inception in 1891 it has featured all of Sir Arthur Conan Doyle's Sherlock Holmes yarns, in addition to works by Rudyard Kipling, P. G. Wodehouse and H. G. Wells.

### West's One-Man War

Odder one-man war ever carried to success by a prescient George West's determination to get newshybs out of the traffic lanes around L. A. West, a Hollywood p. a., began his crusade several years ago against the "dance of death." First result was to get him in the doghouse personally with downtown city desks. Civil groups, police and service clubs all dodged the hot potato, despite records which show that half a dozen newshybs are killed annually and dozens seriously injured while trying to peddle papers in the middle of the street.

About the only people who barked him up were the teamsters and newshybs themselves. Typical example of the casualties was one newshyb who was clipped by a drunken driver. Cop refused to arrest the driver, arguing the newshyb had no business in the middle of the street anyway. Newshyb spent 18 months in the county hospital. He said the L. A. Times exclusively but the daily reported it didn't even send him a tear sheet during his long convalescence.

West finally got the story before the grand jury, but doubted if anything would come of it. Jury, however, defying downtown dailies, voted an inquiry and demanded the city council pass an ordinance barring middle-of-the-street sales of

newspapers. West says L. A. is the only city of any size that allows the traffic hazard.

Best thing about it is that West has lost no clients.

### Authors Guild Revenue Plan

Authors Guild has moved to drop the assessment plan in force for the last two years in favor of an arrangement of voluntary contributions by the members. Decision by the organization's council must be endorsed by the membership, which originally passed the assessment plan by referendum. There's believed to be little chance of a reversal.

Instead of a hoped-for revenue of \$40,000, the assessment plan produced only about \$5,000. Besides being unenforceable, it proved so unpopular that the organization actually lost membership while it was in effect. New plan is to ask established authors to make sizeable donations to the treasury, since the income from \$15 annual dues is insufficient to carry on the Guild's activities.

The Guild with a membership of about 2,000, is a subsidiary of the Authors League of America. Latter organization, also including the Dramatists Guild, Screen Writers Guild and Radio Writers Guild and the semi-official Television Writers Guild has a combined membership of around 10,000.

### Danes' U. S. Comics

Almost all Danish dailies carry American comic strips now. B. T. whose rapid growth has been attributed to the two daily pages of strips, lost its oldest strip, "Peter og Ping," when Denmark's most beloved artist, Storm Petersen, died. Its place was taken by "Blondie."

Berlingske Tidende uses old "Peter and Ping" cartoons every day. They have daily drawings for 26 years to choose from.

### CHATTER

Bruce Jacobs is now editor of Stag.

David Chandler's profile on William Wyler to appear soon in Cultures.

Lamont Buchanan has resigned from staff of Short Stories and Word Stories.

Ralph Hancock, author of "Fabulous Boulevard," is battling out blog of Doug Fairbanks, Sr.

Carlton Brown has resigned as editor of Eye, a Goodman publication, with Dan Merrin taking the post.

American Quarterly's winter issue has article by Leon Reinman "Cinema Technique and Mass Culture."

William B. Hart has shifted from the American Magazine as fiction editor to Red Book with the same position on latter mag.

The fourth edition of Ivy Crane Wilson's "Hollywood Album" makes its appearance Jan. 1 in England. Published by Sampson-Low.

Douglas Crane is reading a new version of "Film Parade" Book published by Sampson-Low. England sold over 230,000 copies last year.

John Wiltach has sold the British rights of a serial, "Turn Back the Clock," which originally appeared in MacLean's of Canada a weekly.

Mark Sennett is going literary with a novel, "The Romantic Twist," based on his Hollywood experiences, for publication by Doubleday.

Happy Marriage is out as a separate publication, and is blended into The Woman, beginning with Jan. 29 issue. Ann Roosevelt has resigned as editor.

Liber's magazine is folding its Hollywood office. Lisa Wilson will continue to write movie reviews for the book and will freelance to national magazines.

Time doing a cover story on "David Channing since her 'Gentleman Prefer Blondes' click Roger Hewlett, who normally does foreign but who has a versatile ranging assignment, is writing H. Jean Sulzberger is researching. She's also being profiled in Collier's Jan. 7 by John Keating.

### U. of Wash. Troupe

#### Preps for New Tour

Seattle, Dec. 20

After giving 96 shows in 43 cities and towns in Eastern Washington and Oregon, the U. of Washington's Touring Theatre cast is back in Seattle. Troupe will put on 10 shows at the Music Hall theatre here, then hit the road again to Western Oregon and British Columbia.

## College Show

Continued from page 52

### Heart of Gold

as did a slight attempt at Shakespeare, which clearly demonstrates that college musicals should stick to the comedy angle, especially with husky guys dressed as gals.

Probably the outstanding performance was turned in by Nicholas Benton, as the ex-stripteaser, who, although leaving much to be desired in femme garb and with practically no singing voice, managed to overcome these deficits with neat stage know-how. Frederick Gwynne, as the hick sheriff and Hugh Shepley and Peter Davis Dibble, as the bluenosed Mr. and Mrs. Blake, scored heavily, especially in a vocalizing stint. "Our Fair City" Roger Butler displayed some nifty acro dancing, and John F. Krogh injected a bit of ballet for nice response. Although the rest of the principals were adequate, Lansing Lamont, as the strawhatter's leading lady, was too beefy and expressionless to be plausible.

The sets by Gerhardt Liebman and the costumes by Paul Etter were excellent, and the entire production executed by the Charles H. Blake Co., gave the proceedings a solid professional flavor. The music by William S. Wheeling and Russell Ames was not particularly outstanding, with "Here Is Love" and "I Need a Man Around" and "My Love Won't Let Me Be Bored" the most useful. A few more professional sounds from the orchestra pit would have helped, too. However, the whole adds up to a neat bit of entertainment and one doesn't have to be an old grad to enjoy it.

### Pemberton Skeds

#### 'Etchings' Rehearsals

Brook Pemberton goes into rehearsal in about a week with his next production, "Mr. Barry's Etchings." Walter Bullock and Daniel Archer comedy for which David Niven and John Alexander are probable leads. The producer and Margaret Perry will share the staging assignment. Play is expected to open at the 48th Street theatre N. Y., after a road tryout.

Checks for \$10,000 were sent out last week by Pemberton as a partial refund on his recent presentation "Love Me Long" which was financed for \$50,000. Another smaller amount will be distributed shortly.

### 500G Aud for Warren (O.)

Warren, O., Dec. 20

City of Warren will get a public auditorium and music hall of 2,500-seat capacity, to cost about \$750,000 next year, following final proposal on the will of William D. Packard by Probate Court Judge Sydney W. Jones.

## Off-B'way Shows

### The Burning Bush

ROOFTOP THEATRE, N. Y.

It is not too known to be factual in content, "The Burning Bush" would seem like a flagrantly contrived work to show the plight of the Jew as a minority race. As it stands, the play is a carbon of the famed Tiza-Kalazar trial as it took place in Hungary in 1882-1883. The seemingly never-ending timeliness of the case, in which a group of Jews were framed on a charge of murdering a young Christian girl to use her blood in a ritual ceremony, adds to the effectiveness of the production, which is being toured by the Dramatic Workshop.

As the trial progresses, the stupidity and ridiculousness of the actual proceedings tend to become annoying. It's on this score, plus the fact that a courtroom play usually has two strikes against it to begin with that commercial presentation of the work in a Broadway house would be risky. But this does not keep it from being a potent denunciation of both religious and racial prejudices.

The large cast of 32 handle their roles with assurance. Claude Traversie portrays the defending attorney with the awareness of one who knows when the deck is stacked against him. Paul Ransom is properly vicious as an influential politician, strongly anti-Semitic, while Dalton Dearborn creates a pathetic figure as the Jewish youth who for some unexplainable reason, testifies that he saw his father and a number of other men perform the ceremony. As a poor Jewish seaman, accidentally involved in the case, David Herskov turns in a top performance, and Jack Creley is effectively menacing as the then-counterpart of a Gestapo agent. In the role of

## SCULLY'S SCRAPBOOK

By Frank Scully

Nutley, N. J., Dec. 17.

While working on the Psychiatric Word Book of Hollywood, a five-year pan, I almost quit cold on learning that people whose voices have long been muted may suddenly start singing due to surgery. This is quite a switch from "Johnny Belinda," where the thing was done by a physician instead of a surgeon and by love instead of surgery.

Consequently I am not struck mute and forced to suffer a transorbital lobotomy on learning that brain surgeons now insert a sharp, thin, long knife where the corner of the eye meets the dip of the nose and, without touching the skin or piercing the eyeball, curette some brain tissues, and in 10 minutes a patient who couldn't talk has the gift of gab restored to her, him. (Vote for one.)

Science editor G. B. Lab recently reported a case which a Dr. Freeman whether it was Dink, Bud, Mickey or their father Charlie, I didn't check) reported to the American Psychiatric Assn. Seems a Washington steno began to have spells of muteness. The doctors found those periods of dummyping up were not caused by administration directives or congressional committees, but by love.

The nearer she came to marriage the more frequently her spells of silence occurred. Instead of looking on this as a godsend, her fiancé and her people suspected a psychotic behavior-pattern. They had her blacked out with an electric current. Then the surgeon operated on her to remove the word-blob. Ten minutes after the operation she woke up to an electric alarm clock, no longer tongue-tied, her mind, character and personality completely restored to normalcy. Since then her husband has hardly had a chance to get a word in edgewise. But nobody thinks of giving him a lobotomy, a topectomy or even a high-ball. He has become the man of extinction. You'll find all you need to know about this Regression and resulting retinitis under R in Scully's Psychiatric Word Book of Hollywood.

**Race Psychology**—Branch of psychology which studies the mental traits of different races. In Hollywood limited to horse races, scratch sheets and racing forms.

**Radical**—A loose term signifying a thorough-going person. It reached its lowest at the indictment of Hollywood "overcup by reds."

**Ray, Isaac**—1807-1881—American psychiatrist who published "Mental Hygiene" and was superintendent of Butler hospital for 20 years. First to train screwballs to play butler parts in Hollywood pictures.

**Raynaud's Disease**—Vaso-motor disorder affecting fingers, toes or ears. During the attacks the parts are puffed cold, then red and painful. Common to producers who persist in attending previews in college towns and listening to the subversive remarks of the undergraduates during the screening.

**Reaction**—Mental and emotional state brought about by a situation. Highest at the end of an unemployment insurance payoff.

**Reality Principle**—Coffin of the demands of the pleasure principle by the "pressure of necessity." Common to producers who have to call off trips to Vegas with their blondes because this week's grosses dipped.

**Rebirth Fantasy**—An unconscious fantasy common in dreams in which one's birth is symbolically represented. Prohibitionists emerging from water, and characters like the late Bill Fields from Vats of 60.

**Rebus Writing**—A form of graphic expression which consists of picture ideographs and names which resemble, in sound, word-elements for which they are substituted. Scriptwriters who don't know how to spell "bee" or "leaf" and draw both to indicate the word "belief."

**Red Reflex**—A red appearance of the pupil when light is directed into it. Cause of all that disturbance by Senator Tenney and Congressmen Dies, Rankin and Nixon, no having seen the light for the first time.

**Red Sighted**—Displaying a heightened color sensitivity for red. A tendency to see all objects tinged with red due either to some unknown variation in the eye or caused by prolonged exposure to the stimulus for the complementary color green. In brief, a disease that pays off in the long green.

**Reference Delusion**—A delusion that the subject sees an insult in a casual remark. Common to practically all Hollywood stars when on a bender.

**Regression**—Backward steps of the libido to an earlier fixation because the individual can't function at a higher level. Hollywood blondes dropping their wraps and giving Einstein a course in strapless gowns when they can't get beyond first base in his field.

**Relative Fatigue**—A decrement in the amount of work relative to the intensity of the total stimulus. Relatives who work harder to get on a producer's payroll than they ever do afterward. See also RELATIVE PITCH and RELATIVE SUGGESTION. (But not here.)

**Remission**—Temporary abatement of a psychological process, common in remittent fever. A psycho-neurotic symptom of producers who think a remake is an original.

**Regression**—Rejection of perceptions and ideas because of their painful context. The rejected material remains in the unconscious. A dead weight except to authors of realistic novels who yank all this stuff from the unconscious and make it dynamic. In the Dreiser-Zola syndrome.

**Resistance**—A force which accounts for the phenomena of regression and which opposes the release by the mind of repressed material. In Hollywood resistance is most commonly employed by female bit-players until a contract is signed.

**Retardation**—Pathological slowness. A symptom of manic depressive psychosis. An asset among producers pitching to entertain these 12-year-old minds which now run into the billions.

**Rush, Benjamin**—1743-1813—A physician called the "father of American psychiatry." Born near Philadelphia. Made the first test for laughs in vaudeville and established that a joke pulled on Monday and laughed at on Friday was a Philadelphia normal. If they laughed a minute after they were crazy.

the presiding judge, Robert H. Fuller is convincing.

Play professional in all aspects, was adapted for the stage by Noel Langley co-author of "Edward, My Son." It was written originally by Greta Herweg and Heinz Herald who together did the screenplay for Warner's "The Life of Emile Zola." Erwin Piscator's production and direction are of a high calibre, while the set made under the supervision of H. A. Candell is realistic and professional.

### Deidre of the Sorrows

(MASTER, N. Y.)

J. M. Singer's "Deidre of the Sorrows" was properly issued when put on last week by the Abbe Practical Workshop for three performances, 14-16, at the Master theatre, N. Y. It's doubtful whether the play could find enough of an audience on Broadway for a profitable run. However, the Abbe players deserve a nod in giving the work its first professional production in the U. S.

Singer's expertise at lyric writing is vividly displayed via this tender love story of a young girl who runs off with a virile youth instead of marrying the King who was raised to wed. Except for an at-times incomprehensible Irish brogue, the dialog flows smoothly. Though sketchy, Paul Merrinson's sets capture the mood of the play and help make it a strong entry among the Abbe's numerous productions.

The title role was convincingly handled by Jane Bianca, as was the part of her youthful lover, portrayed by Richard Venture. Doreilly Patton, guesting with the group as the girl's guardian, was occasionally unclear in her handling of the Irish dialect, but nevertheless gave an effective performance. David Orlrick, also guesting with the group, lacked the role of the King with understanding, while Joan O'Hagan did an okay job as his friend, later turned enemy. Gil Nelson gave a good portrayal of a man whose mind was on the verge of snapping.

Richard Barr showed a competent directorial hand.

Singer's expertise at lyric writing

## Broadway

Twentieth-Fox vicepres Al Lichtman to the Coast for Christmas. Jack Hytton, British impresario, scheduled to plane in from London, Jan. 3.

Leda Lombard, nitery and radio warbler in from Europe last week on the Caronia.

Borrah Minevitch tried out agent Ken Later's cable address with a one-word message "Testing."

Wally Downey's two-week Latin American swing Jan. 4 embracing Rio, B.A. and Santiago de Chile.

Violinist Albert Spalding guest of honor at annual dinner of the Bohemians at the Waldorf Saturday (17).

Joe Eckhouse, Gimbel Bros. exec vicepres w.k. in show biz to Honolulu with the Frederic Gimbels on a brief holiday.

20th-Fox story editor Bertram Bloch back at his desk Monday (19) after six weeks' absence recovering from an operation.

Dimitri Tiomkin, who's composing and recording the music of Laurel Films' "Guilty Bystander," using the facilities of Al Goodman's band.

Gypsy Rose Lee's Xmas greeting is her carnival program of herself en deshabille, as featured in Carl J. Sedlmayr's Royal American Show.

Associated Motion Picture Advertisers' annual Xmas party at Town Hall today (Wed.) with the Tex McCrarys (Jinx Falkenberg) as emcees.

James Sydney King, with the production dept. of WBAL-TV, Baltimore, engaged last week to Ann Marie Eberhart, of BBD&O's copy research dept.

Doris Jarmel, press head for N. Y. Philharmonic and Columbia Artists Mgt., to the Coast today (Wed.) for vacation, returning after New Year's.

William Dasheff, account exec with Buchanan & Co., film ad agency, for the past 10 years elected member of Buchanan's board of directors.

Met soprano Inge Manskil, daughter of onetime Met star Dorothea Manskil, to marry William Lundeen, Georgia Textile exec in two weeks.

The Jerry Vogel Foundation is now the corporate title of the Music publisher's Thanksgiving Fund, which has been recognized by the Treasury Dept. as a tax-exempt charity.

The Robert (Rank) Benjamins flying Friday (23) on a delayed 10-day honeymoon to Jamaica. He's head of J. Arthur Rank's U.S. outfit, she's nee Jean Holt, Life mag researcher.

Salvador Salcido, formerly of the terp team of Salvo & Gloria, now a Spanish translator and proofreader, is also head of the Spanish dept. of Perera Co., New York banking house.

Thomas Hodge, director of Films & Publications Division, British Information Services, leaves in January to become head of the newly-created Film Section of the Foreign Office in London.

Associated Motion Picture Advertisers throwing its annual Christmas party luncheon today (Wed.) in the north room, Town Hall club. Columbia's Harry K. Williams chairmanning the affair.

Ronald W. Alcorn, producer of "Johnny Holiday," arrived in New York yesterday (Tues.) to huddle with United Artists execs on a nationwide tour in behalf of his initial pic which parallels his own life.

Meyer Davis active this season as supplier of orchestras for musical shows, at present handling orchestra for the following incoming legions: "Alive" and "Kicking," "Happy As Larry" and "It's Great To Be Alive."

## Rome

By Helen McGinn Tubbs

Actress Mona Barrie is visiting in Rome.

Ben Frank Hazen just flew in from Paris.

Lewis Milestone in Rome from Hollywood.

Dr. Gaylord Hauser is in Sicily writing a book.

Alan Curtis flew to Cairo for a two-week stay.

The Robert Cummings are at the Excelsior hotel.

Film editor Lou Lindsay has left Rome for Hollywood.

Variety's Michael (and Mrs.) Kaplan visiting Rome for a few days.

Producer William Seakely back to Rome from a trip to Munich and Paris.

Rudy Solman, associate of Ilya Lopert, leaves for New York Saturday (19).

The Richard Neys have left Rome for a few weeks, but will return later.

Suzanne Cloutier, French actress

from the cast of "Othello," has returned to Paris.

Kyra Nijinsky, daughter of the famous ballet dancer, is in Rome arranging a concert tour here.

Charlie Beale and Billy Shane, Americans, are featured in the show of the Rivoli night club.

Patricia Medina, British actress, has left for Hollywood after visiting her husband, Richard Greene, on picture location in Venice.

## Australia

By Eric Gorrick

"Oklahoma!" looks a h.o. honey in Sydney for J. C. Williamson. Survey indicates a great Yuletide season for every branch of the entertainment biz.

Charles Chauvel planned in from Hollywood for premiere in Sydney of "Sons of Mathew," Dec. 15. Aussie producer says he'll make two more pix.

Ivor Moreton and Dave Kaye, British duo-players, will become actors for Dave Martin's Tivoli loop by playing the Ugly Sisters in "Cinderella," panto.

Fuller-Carroll combo bringing in panto "Red Riding Hood" at Palace, Sydney, morning and afternoon matinees. "One Wild Out," British comedy, is on nights.

Tattler, Sydney, switching from a four-a-day pic policy to two-a-day vaude, has been ordered to return to pix by the Chief Secretary, because house had no fireproof screen, insufficient exits and fire extinguishers.

## Copenhagen

Operetta star Paul Reichardt signed by Det Teater for the role of one of the sons in "Death of a Salesman."

Statensradiofonien experimenting with television. But no official Danish TV shows are expected for two-three years.

Denmark's lead romantic actor, Mogens Wieth, who was a lieutenant in England's Royal Air Force during the war, has been signed by Powell and Pressburger to appear in films and plays in England for a year from April.

When Olaf Fønss died, the license to operate the big World Cinema (1,600 seats) became available. Applicants include silent film star Asta Nielsen, film and stage director Søren Mølling, and the manager of Eagle Lion's Danish office, Ingolf Madsen.

## Washington

By Florence S. Lowe

Ella Fitzgerald, current headliner at Merryland nitery.

Harold ("Best Years") Russell to speak at a Community Chest luncheon.

Art Mooney's orch linked to play at a New Year's Eve dance at mammoth National Guard Armory.

Variety Tent here launching a new type of public service via a drive for blood bank donations.

Ilya Lopert in town last week for looksee at his three arty houses and huddle with local stock holders.

Town's Saturday night 12 o'clock liquor deadline, which can be altered only by act of Congress, a New Year's Eve pain in the cash register to local bistro owners.

Mrs. Leslie Nora-Belisha, frau of the former British government biggie, who was Jacqueline Delubac, once leading lady for Sacha Guitry, here on her first American visit.

## Scotland

By Gordon Irving

Mabel Constanduros willing lyrics for "Cinderella" pantomime at Perth Repertory Theatre.

George Elrick, recently in States, joining Jack Radcliffe and Robert Wilson for season at Glasgow Empire.

Lana Morris, film actress, visited Odeons in West Scotland for p.a.'s in connection with pic, "The Children Hundreds."

Europe's largest cinema, the 4,350-seater Playhouse in Glasgow, sets month's booking of "Jolson Sings Again," starting Jan. 30.

Scotland's native Logan Family sharing top honors at Glasgow Empire. No. 1 Scot vaudevillian, with America's Deep River Boys.

Jack Stewart, manager of Glasgow Regal cinema, promoted to divisional manager's chair in charge of 22 Associated British film halls in north Scotland.

Deep River Boys clicked strongly on second appearance at Glasgow Empire. They impressed with singing of new and old Scots airs, particularly "Loch Lomond."

Tom Arnold's "Dick Whittington," at Glasgow Alhambra, clicked as most successful Scot panto of season. It stars Harry Gordon and Alec Finlay. The Rastellis, trampolinists, also a hit.

## London

Fayette W. Allport, local MPAA chief, Christmasing in Paris.

Jimmy Campbell appointed exploitation manager by Charlie Foraythe for his Unit Music Co.

Bud Flanagan launched his West End restaurant with a \$3,000 champagne party which attracted more than 300 gate-crashers.

Sir Henry L. French, having abandoned his projected world tour, left last weekend for a three-week vacation in Madeira.

Ben Fuller, son of Australian theatre head, Benjamin Fuller, due in New York in January to look over Broadway shows suitable for Down Under.

Bernard Delfont back from Paris after taking looksee at current "Folies Bergere" revue, which he is trying to arrange as follow-up to present London Hippodrome revue.

## Barcelona

By Joaquina C. Vidal-Gomis

"Joan of Arc" SRO at the Coliseum.

Eve Milton, English acrobatic dancer, at the Emporium.

Opera season at the Liceo opened with "La Africana," with capacity house.

Vocalist Mary Merche giving her last performances at Rio nitery before retiring from show biz.

At the Kinefon Studios, work has begun on the pic, "Story of a Staircase," based on the legit play of same title. Stars Jose Suarez and Maruchi Fresno.

Director Manuel Mur Oti has completed his surrealist pic, "A Man Walking on the Road," with Ana Mariscal, Fernando Nogueras and Pacita de Landa.

At Chamartin Studios, Madrid, director Luis Lucia has started working on "Triumph of Soul," based on legit play by Jacinto Benavente. Leading lady is Amparito Rivelles.

Producers Iquino, Liado and Bengoa opened at the Borrás theatre with new musical comedy, "The Devil's Girls," starring Gema del Rio and Mercedes Vecino. Music by Torrens and Morato.

## Minneapolis

By Les Bees

Red Allen band with J. C. Higginbotham into Dome nitery. Earl lives sufficiently recovered from illness to resume tour.

"Philadelphia Story" underlined by Edyth Bush Little Theatre. Jerry Lester off to Hollywood for picture following nitery date here.

Joey Bishop to top Hotel Nicolet Minnesota Terrace New Year's eve show, preceding Hildegarde.

"Light Up the Sky" set for week at Lyceum starting Jan. 2 with "Mister Roberts" du for 10 days on Jan. 15.

Club Carnival floor show has Danny O'Neil, Kay Kenton, Nola Pardi, Tony Marks and Perry Martin orch.

Doodles Weaver, Earl Bennett and Susan & Fred Barry into Hotel Nicolet Minnesota Terrace with Cecil Golly orch.

Bingo, opposition for film theatres because of numerous clubs, declared illegal by district court judge who, however, denied crusading minister's application for injunction to restrain it because plaintiff was not bingo player.

## Vienna

By Emil W. Maas

Maureen McCormack, American singer, at Sannibair cabaret.

Alfred Kessler, 74, magician, died. Toured the world twice.

Marie Santulik, wellknown danseuse, seriously hurt in auto accident.

George London, U.S. singer, in title role of opera "Boris Godunov" here.

U.S. singer Suzanne Sten appeared at State Opera in "Rosenkavalier."

Hans Wolff began work in Schoenbrunn Studios on new crime pic, "Between 7 and 11," with Hedwig Bleibtreu, Inge Konradi and Wolf Albach-Retty in leading parts.

## India

By N. V. Eswar

Paramount's "Samson and Delilah," reportedly will be dubbed in Hindi for better exploitation in India and other Far Eastern countries.

Era Mir, Indian film producer, reported planning to film the "Life of Mahatma Gandhi" in English and Hindi.

Calcutta New Theatres film,

"Chotia Bhai," selected for presentation at the forthcoming Canadian film festival.

Jean Renoir's production of "River," now being filmed in Calcutta, will be given a Hindi dubbing, with present plans calling for a simultaneous release in Delhi and Washington.

Bombay's western musicians held their first annual conclave at the Greens hotel, Madras, with the bands of Johnny Baptista, Joe Perry, F. Menezes and Mick Machado participating in the celebration, along with singers Peter Sequeira and Jean Augustus.

## Chicago

Actors Club of Chicago celebrated fifth anniversary last week. Phillip Lord is proxy.

Jacob Ben Ami headlined huge cast in Hannukah festival pageant at Chi Civic Opera House Dec. 18. Salem, Ill., juke boxes are featuring religious records during holiday season through an arrangement with record distributors.

Thomas Mitchell, lead in Chi company of "Death of a Salesman," will counsel high school students in Chicago Area Career Conference Dec. 27-29.

Hotel man Connie Hilton back from his gala opening of the Caribe-Hilton in Puerto Rico to which he imported celebs from New York and Hollywood.

## Madrid

By Geeno Garr

Jorge Mistral, Spanish pic star, left for Mexico to get married.

Pedro Vargas, tenor, back from a South American tour, doing a pic for Producciones Calderon of Madrid.

Singer Marcos Redondo, at present starring at the Teatro Calderon, Madrid, going to South America in January for a tour.

Newly-formed Oficina, Auxiliador del Cine, subsidized by the clergy, will provide special pic programs for Roman Catholic halls in Spain.

## Miami Beach

By Larry Solloway

Raul and Eva Reyes signed to run dance studios at Lord Tarleton.

Billy DeWolfe making nitery rounds before opening at Olympia theatre.

Despite Christmas holiday influx nitery biz in most situations is way off.

Brandt's open their new Roosevelt here on Dec. 27 with local premiere of "Battleground."

Leon Enken (ex-Leon & Eddie's, N. Y.) now general manager of Jack Goldman's Clover Club.

Heavy sked of club openings this week includes Club Boheme, Colonial Inn and Valhalla Club.

Biggest excitement of week engendered by visit here of Veep Alben Barkley and his bride. He came for address to Jefferson Day dinner meet at Dinner Key which drew over 3,500 Democrats.

## Caracas, Venezuela

Bobby Capo signing on Radio Continental for Lucky Strike.

Maurice Fillard, French violinist, to give concerts in the new Hotel Potemac.

Largest open-air theatre in Venezuela opened at Concy Island, at construction cost of \$30,000.

George Grey, manager of Caracas Concy Island, has signed contract with William Shilling Theatre Productions, New York, to book talent in Venezuela.

Juanita La Bente and her three American girl rollerskaters were brought to Caracas by a new cafe, which tied up so much talent, it couldn't pay the quartet. To help them out, Sam Bakerman of Concy Island signed them for a few weeks' performances on the new Concy Island stage.

## Philadelphia

By Jerry Gaghan

Songwriter Frank Capano is back on his feet after a long illness.

Artie Shaw, in town at Click, says he will rest at farm to build up for an operation in January.

Elections at Local 8 of IATSE renamed John Pickering to exec board, his 23rd year Mike Sweeney was re-elected financial secretary.

Narita, femme menace in "Summer and Smoke," quit the show at the Locust, Saturday (17) to devote time to her home and child.

Friends here learned that comedian Guy Marks collapsed on vaude tour and was rushed to Merry Hospital, Springfield, Mass., for emergency appendectomy.

## Hollywood

Doris Day laid up with throat infection.

Danny Kaye aired in from N. Y. for holidays.

Fortunio Bonanova to Mexico City to make film.

Tyrone Power flying to Mexico City after Christmas.

Paul Douglas and Richard Widmark to New Orleans.

John Agar in for holidays after completing stage tour.

Betty Hutton returned to work at Metro after spinal injury.

Jimmy Stewart will m.c. the Rose Queen breakfast in Pasadena.

Charles Laughton driving home for Christmas after lecture tour.

New proxy of Hollywood Foreign Correspondents Assn is Ram Bangal of India.

Li-Col, Joseph F. Goetz in town for huddles on world prem of "Francis" in Berlin.

Myrna Loy spoke on UNESCO affairs at meeting of Motion Picture Industry Council.

Byron Haskin in from England where he directed "Treasure Island" for Walt Disney.

Two Bills, Pine and Thomas, in town after plugging "Captain China" in 12 key cities.

Sidney Lanfield returned to his Paramount desk after suffering concussion in motor accident.

Ricardo Montalban will m.c. Spanish-English broadcast of Mexican Boys' Choir Christmas Eve.

Polan Banks awarded the Order of the Brilliant Star by Generalissimo "Mister" Roberts' due for 10 days.

Cecil B. DeMille drew "Picture of the Month" award from Christian Herald for "Samson and Delilah."

Rabina Thorne in from Scotland to spend Christmas with her parents, Lenore Coffee and William J. Cowan.

Jack L. Warner awarded the annual "Peace Parchment" by World Students Service Fund for humanitarian service.

Nate J. Blumberg elected to advisory board of Valley Jewish Community Center, for which he donated the site.

Abbe Lustig, of the William Morris office, left for N. Y. Monday (19) night to join his wife for Xmas, returns here after first of year.

Hollywood Women's Press Club named Humphrey Bogart as the most uncooperative actor of the year with Hedy Lamarr named most uncooperative actress. June Haver and Kirk Douglas tagged "most cooperative."

## Paris

By Maxime de Bois

(33 Blvd. Montparnasse)

Bob Kreier better after being bedded in Munich.

Jimmy Davis guesting on the "Visit To Hollywood" show.

The French prepping a mammoth Riviera tourist season.

Paul Henreid and Merle Oberon now filming off French Riviera.

John Wildberg currently in London skidding a visit to U. S. in February.

Redubbed version of Orson Welles' "Macbeth" will open in Paris in January.

Jean Renoir in a quick stopover in Paris on his way to India to shoot "The River."

Trevor Howard to Marseilles for exteriors on a new Herbert Wilcox pic with Anna Neagle.

Vicente Escudera staging a comeback here via recital of Spanish dances at Salle Pleyel.

Wesley Ruggles finishing his first film in his six-pic stint for the Marshall Plan publicity section.

Nadia Gray, French starlet, off to Hollywood to play in Anatole Litvak's "Death On A Side Street."

Andee Gaudjean, of Casino de Paris, making her initial nitery appearance at Grand Seignieur and an instant smash.

## Pittsburgh

By Hal Cohen

Joe Cayton, after managing Nixon Cafe for two years, joined National Distillers.

Peter Higgins has switched to Ankara after four weeks downtown at Nixon Cafe.

Maxine Sullivan coming back to hometown New Year's week for engagement at Copa.

Sarah (Dorothy) Scott signed for rule in "Goodbye, My Fancy" with Ann Harding on tour.

Jerry and Turk laying off here while distaff half of brother-sister act has her tonsils out.

Pete Dana, Universal district sales boss, celebrates 30th anni in film business next month.

Nikolai (Fatuia) brings his Balinese dance trio to old hometown next week for date at Vogue Terrace.

Bob Hopkins, just finished with unit of David O. Selznick stars, heading Carrousel show, with Hal LeRoy opening Dec. 26.

## OBITUARIES

### HARRIET FORD

Mrs. Harriet French Ford Morgan, 86, a playwright known as Harriet Ford, died in New York, Dec. 12. She was the widow of Dr. Forde Morgan, a physician.

Born in Seymour, Conn., she learned theatrical technique as a student at the American Academy of Dramatic Arts and as a young actress for the late David Belasco.

Most of her plays were seen on Broadway. The first, which she wrote with Beatrice de Mille, was "The Greatest Thing in the World," starring Sarah Cowell Le Moine, in 1900. Her early plays included "The Awakening," "The End of the Road" and, with Catherine Dorr, "Jacqueline."

She and Joseph Medill Patterson collaborated on "A Little Brother of the Rich" and "The Fourth Estate." She also collaborated with Harvey O'Higgins on "The Argyle Case," "The Dummy," "The Dicky Bird," "Polygamy," "Mr. Lazarus," "When a Feller Needs a Friend" and "On the Hiring Line." The last-named was produced in London as "The Wrong Number" in 1921.

With Fannie Hurst Miss Ford wrote "The Land of the Free" and with Anne Caldwell she wrote "The Bunch and Judy."

### SEN BENELLI

Sen Benelli, 72, noted Italian poet and playwright, died at Zoghl, Italy, Dec. 18.

He long had been famous in Italy before he became well-known in this country for the production of "The Jest," which was translated from his "La Cena Delle Beffe."

The American production of "The Jest" in 1919 by Arthur Hopkins was notable because it starred John and Lionel Barrymore.

Even before production here of "The Jest," operagoers in this country were acquainted with this talented writer. In 1914, the opera

Cape Cod Playhouse, died in Boston, Dec. 13, apparently a suicide, according to police reports.

Formerly a player with E. E. Clive's company at old Copley theatre, Boston, and author of several plays; he had lately spent most of his time running a model agency in conjunction with his wife. His connection with the Cape playhouse had of late been only as a member of the board of directors.

Survived by wife, mother and a son and daughter by a previous marriage.

### SIDNEY OLCOTT

Sidney Olcott, 76, director in the early days of motion pictures, died Dec. 16 in Hollywood after a long illness.

After a career as actor and director on the stage, Olcott entered the film business in 1907 and was one of the first directors to take a company abroad.

Among the silent pictures with which he was associated were "From the Manger to the Cross," "The Humming Bird," "Scratch My Back," "The Green Goddess," "Monsieur Beaucaire" and "Little Old New York."

### A. STEWART CRUIKSHANK

A. Stewart Cruikshank, 72, managing director of Howard & Wyndham Theatres Ltd., died in a street accident in Edinburgh, Scotland, Dec. 8. He entered show business 40 years ago and operated the King's and Lyceum theatres, Edinburgh, and later became managing director of Howard & Wyndham, which operate theatres in Glasgow, Liverpool, Manchester and Newcastle.

He was also on the board of Moss Empires.

### DAVID STANLEY SMITH

David Stanley Smith, 72, conductor, composer and retired dean of Yale University school of music, died in New Haven, Dec. 17.

Brook, Getzow was in the retail hat business.

Wife, two daughters and a son survive.

### W. PARKER LYON

W. Parker Lyon, 84, founder and proprietor of the Pony Express Museum at Arcadia, died Dec. 15 in Los Angeles.

He was well known in motion picture circles where his museum furnished props for numerous western films. In his earlier years he was mayor of Fresno.

### PHILIP MORRIS

Francis Charles Philip Morris, 56, actor professionally known as Philip Morris, died in Los Angeles, Dec. 18.

Morris had appeared in productions with Sarah Padden, John Barrymore, Leo Carrillo and Lucille La Verne.

He was also active in films.

### JOHN B. SIEFERT

John B. Siefert, 68, former concert singer, died Dec. 13 in Hollywood after a heart attack.

Following his concert career he was head of the voice department at the University of Oregon for 10 years.

### WILLIAM E. LINK

William E. Link, 52, stage and screen actor died Dec. 13 at his home in Hollywood.

William E. Link, 52, of Julius V. Schuch, Barrington, Illinois, silent film actor, died in Tarrytown, N.Y., Dec. 18. A daughter, brother and sister survive.

Mrs. Elizabeth C. Chalkley, 72, member and one-time chairman of the Virginia State Board of Motion Picture Censorship, died Dec. 10 at her home in Richmond, Va.

Robert Wallrab, 31, owner of the Minier theatre, died in Minier, Ill., Dec. 10. Survived by wife and parents.

Lois Bergeron, 34, night club singer, was killed Dec. 16 in an auto crash in Glendale, Cal.

Mrs. Agnes Brodel, 61, mother of Joan Leslie, screen actress, died Dec. 14 in Burbank, Cal.

## T.D.'s 15th Year

(continued from page 1)

of course, during the war when prices skyrocketed. Prior to the war, a band that grossed as high as \$600,000 on the year was doing an exceptional job. The late Glenn Miller, for example, didn't do much over \$750,000 in his best 12 months before going into service.

Buddy Rich, incidentally, is returning to T.D.'s orchestra. Drummer, who has since leaving T.D. during the war, worked mostly in the jazz field with Norman Granz's "Jazz at the Philharmonic" units, rejoins the outfit Dec. 26 to do a transcription for the Navy. At one time, while with T.D., Rich was probably the highest paid sideman ever to sit in a name band. He was said to be drawing \$900 weekly. Dorsey subsequently topped that by paying Gene Krupa \$1,000 weekly to work a string of theatres with him. Rich worked with Les Brown's orchestra for a brief period earlier this year.

## Gambling Ban

(continued from page 1)

out for enforcement of laws and ordinances are now admitting that the monied types they look for, who like to sit in the sun and make a wager on a horse are going to more liberal climes in the Caribbean.

Site spots especially are suffering from the reform policy. But is away off, with some spots playing to 20-30 people for dinner. Copa City, which thought it had the solution to attracting the small-spending vacationer via an admission policy, is having a tough struggle to get even with that type of patron, and with the opening this week of the Beachcomber with Martin and Lewis, and a strong supporting show Club Bohème in Broward county and ready to run its casino. Minsky's Colonial Inn, the new Valsalla, and top name attractions in other spots, the scramble for patronage looks to wind into a rat race.

Even the usually optimistic are

worried. For the normal drop-off after New Years until late January may be the knockout blow for many an operation, unless they are well heeled or can find fresh dough to carry on until the busiest six weeks of the season, come February.

National publicity on the gangster elements supposedly invading the area, ready to start a war over who runs what, hasn't helped. Odd occurrence here, and one raising eyebrows, was the sudden cessation last Saturday of a series of broadcasts by the self-labelled "Greater Miami Crime Commission," which had blasted the Beach and Miami "hoodlum" elements. As for the casinos in Broward County and in the smaller towns outside the Miami, they've quietly been running off and on and are expected to keep on doing so. It is the off-track betting ban that has most of the business men wailing that's what's wrong with the town.

## Happy 'Eve'

(continued from page 1)

which is normal since reservations generally start coming in after Christmas.

Prices are on par with last year. The Latin Quarter will get from \$15 to \$25, the Diamond Horseshoe will get \$20; Waldorf-Astoria hotel will get \$18 in the Wedgwood and Sert Rooms, with the show comprising Liberace and Margaret Phelan alternating in both rooms.

Most cafes and hotels will attempt to enlarge their usual capacities by extra tables on the floor. The hotels, however, will open smaller rooms and install entertainment.

Talent agencies report a heavy amount of club date business on the big night. Some performers are booked for as many as three affairs for the evening. Many social and fraternal organizations are throwing New Year's Eve shindigs.

### Chi Ahead on His

Chicago, Dec. 20. New Year's Eve tariffs this year seem a bit under prices of last year, with advance reservations, surprisingly enough, ahead of last year. The Chez Paree is almost sold out at \$13.25 per person. Hotel rooms report brisk trade with the Bismarck's Swiss Chalet, the Palm House's Empire Room, and the Stevens' Boulevard Room, all at \$15.25 per head. The Sherman's College Inn, as well as the swank Pump Room, will offer dinner and entertainment at \$12.50.

Smaller clubs are advertising \$7.50 for the evening's fun. Where the pinch is starting to be felt, however, is in the "strip" spots, with a few announcing no minimum no cover.

## MARRIAGES

Dwene Schine to Ross Harold Higer, New York, Dec. 15. Bride is daughter of Louis W. Schine, of the Schine Theatre chain.

Sally Eilers to John Hultingsworth, Beverly Hills, Dec. 16. Bride is an actress; he's a director.

Miriam Elder to Samuel Berman, New York, Dec. 20. Bride is secretary-receptionist for legit producers Lindsay & Crouse.

Pat Lyons to Ernie Simon, Chicago, Dec. 16. He's a disk jockey on WJJD, Chi.

## BIRTHS

Mr. and Mrs. Jean Gabin, Paris, daughter, recently. Father is French screen and legit actor.

Dr. and Mrs. Zula Alpert, daughter, Pittsburgh, Dec. 5. Mother is Rosalind Kharfen, former Nancy Dixon on Station KQV.

Mr. and Mrs. Ira Morais, daughter, Brooklyn, N.Y., Dec. 12. Father is a publicist with RKO Theatres.

Mr. and Mrs. Frank L. Adams, son, Los Angeles, Dec. 14. Mother is a member of Paramount's story department.

Mr. and Mrs. Tom De Santis, daughter, Chicago, Dec. 12. Father is operator of the Martinique night there.

Mr. and Mrs. Larry Gilbert, daughter, Miami Beach, Dec. 14. Mother was formerly associated with Alliance Theatre Circuit in Chicago.

Mr. and Mrs. Herbert A. Pogoda, daughter, New York, Dec. 12. Mother is daughter of Max Blackman, Warner Theatre executive.

## H'wood Gangsters

(Continued from page 1)

a series of seminars between filmmakers and theatremen so that the former might be given the lowdown on growing public reaction against screen brutality.

While the action of the British Board of Film Censors was particularly significant in that it followed a friendly warning of 18 months ago that allegedly went unheeded, McEvoy's observations were particularly stinging. He declared that the present cycle of screen gangsterism was getting a terrific play abroad and thoroughly inculcating foreign audiences with the idea that America was replete with nothing but gangsters and juve delinquents.

"The Commies must be plenty pleased with the job that Hollywood is doing for them," McEvoy said. "They probably just wish

## No Prophet Here

Complete mystification was expressed by 20th-Fox yesterday (Tuesday) at news reports from Karachi, Pakistan, that religious leaders were demanding the U. S. take action again "Everybody Does It," American Charge d'Affaires Hooker A. Doolittle was informed there that Moslems are indignant "at this most outrageous, immoral, highly mischievous film," which they said was "about the life of the holy daughter of the Prophet Mahomet."

As far as 20th was concerned, it couldn't quite figure how the prophet's daughter had gotten into the act. The Paul Douglas-Linda Darnell-Celeste Holm comedy is a burlesque on opera. The opera used was specially-written for the pic and is a kind of takeoff on "Aida," with the actors in exotic garb. Even at that, 20th figures, it's a long stretch to the tieup with Mahomet.

they could make propaganda that good. The Voice of America is merely a peep compared with the clarion effect that U. S. films are having. Steps certainly should be taken to keep the wrong type of pictures from being exported and shown. We did it during the war so why not now in this cold war?"

Notice of the British censor's action was contained in a letter to American Continental and British filmmakers. The notice, relayed to Hollywood studios by U. S. reps in London, complained of an unsatisfactory response to the board's earlier protest. As a result, it was said, there will be no further efforts to make cuts of objectionable shots. Instead, the whole picture will be fixed, as will all films "with a basically sadistic theme."

## Britain's Anti-Brutality Code

London, Dec. 20.

The British Board of Censors issued a memo to producers last week, stating that pictures containing the following type scenes can no longer be shown:

1. Shootings or killings when the murder is attended by particularly brutal circumstances, where a close-up emphasizes the expression of the victim's face, where a gruesome weapon is used, where men are shot in the stomach at close range, when revolvers are repeatedly emptied into bodies, when men are beaten to death with several blows.
2. "Fight scenes and beatings-up when these are prolonged, when they contain foul blows (stomach punches, rabbit punches, kicks); when the effect is emphasized on the sound track.
3. Torture scenes or brutality and sadism unless absolutely necessary to the story.
4. "Close-ups of flogging or effects of punishment or torture on the victim.
5. "Men striking women on the face."

"We recognize that the screen is entitled to reflect aspects of the aftermath of war," declared A. T. L. Watkins, secretary of the censor board, "but we have set our faces against unnecessary brutality and needless violence, and the exploitation of these things as an end."

"It is possible to portray dramatic moments without overdoing it, as so many films do today. One or two blows in a fight should be sufficient. When it comes to a man's hands being held behind his back while his face is smashed to pulp, we draw the line."

Nov. 17, 1949

## Alice Lloyd

OUR MOTHER

## ALICE AND TOMMYE

Thanking All Our Friends  
for Their Kindness and Sympathy

"I Amore dei Tre Re" ("The Love of Three Kings") for which Benelli did the libretto, was performed at the Metropolitan Opera House.

In recent years he was represented in this country by the opera, "I Incantesimo," for which he wrote the libretto and for which Paolo Montemazzi did the music.

### MARTHA GWYNNE DENNI

Mrs. Martha Gwynne Denni, 67, actress and lyricist, died in San Pedro, Cal., Dec. 14. She was the widow of Lucien Denni, composer and musical director, but had gained fame in her own right as an actress and lyric writer.

Mrs. Denni had written lyrics to more than 100 songs, among them "You're Just a Flower from an Old Bouquet," "Love, Blossom," "Everyone I Know Loves You," and "In My Persian Garden." Her stage career included appearances in "The Chaperones," "Happyland" and "The Only Girl."

In 1910 she moved to Kansas City with her husband, then associated with the music publishing firm of Watson, Berlin & Snyder. They returned to New York in 1925 when Denni became musical director for "Ziegfeld Follies," "Showboat" and "Whoopee."

### KENNETH R. EDWARDS

Kenneth R. Edwards, 34, an adviser on educational and other non-theatrical films to the Eastman Kodak Co., died in New York, Dec. 16.

Widely known in the audio-visual educational field for the display of 16mm films, Edwards served as an adviser on material used by the State Department and the American Library Assn. He was a member of the national committee of the Film Council of America and an adviser to service organizations including the Girl Scouts of America.

### FRANCIS R. HART, JR.

Francis Russell Hart, Jr., 47, actor-husband of Muriel Williams, former actress and founder of the

He had retired in 1946 after 43 years on Yale's faculty.

Among his best known works as a composer were "1929 Satire,"

Rhapsody of St. Bernard, and his symphonies, "Pete Galante," "Impressions" and "Cathedral Prelude."

Smith had also conducted the New Haven Symphonies for 26 years, and other orchestral groups. Survived by wife and son.

### JOSEPH YANNER

Joseph Weston Yanner, 70, former legit actor, died in Kansas City, Mo., Dec. 12.

He gave up work with a grocery company for the stage, and about 1900 was a member of the Woodward Stock Co. at the Auditorium theatre. In 1906 he went to New York and played in "Mist Wiggs of the Cabbage Patch" and other legions. He later toured Orpheum circuit in dramatic sketches.

### LEE ROY WHITE

Lee Roy "Lasses" White, 64, old-time minstrel and vaudeville player died Dec. 16 in Hollywood.

After a long stage career, White moved to Hollywood 13 years ago to play comic characters on the screen. Most of his recent pictures were made with Tim Holt. During the last four years he was heard frequently on the radio.

Survived by wife.

### KARL GODLEWSKI

Karl Godlewski, 67, former dance master of the Royal Opera, Vienna, the man who made the old fashioned tango and foxtrot of pre-World War 1 days admissible in the court of the Hapsburgs—died in Vienna Dec. 10. He began his career as an acrobat at 14 in St. Petersburg.

Lemberg born, he got his job at the Royal Opera in 1893.

### SOL GETZOW

Sol Getzow, 57, manager of the Colonial theatre, Germantown, nabed, died Dec. 16 in Philadelphia. Before his association with Warner

# The Singer All Europe Is Talking About



# LEO FULD

THE INTERNATIONAL SINGING STAR

SINGING THE SONG ALL THE



WORLD IS TALKING ABOUT

"THE MANCHESTER GUARDIAN," Sept. 23, 1949:

Leo Fuld, the Dutch singer, is at the Hippodrome confirming the good impression he left behind after his last visit. Wherein lies his appeal is not easy to determine, but it is unmistakable. His approach to an audience is not subtle; on the contrary it is engagingly naive, or at least appears so. He has voice and style, and delivers his single songs with obvious conviction. This possibility is the secret of his success.

This is what Robert Fredrick in "The Tatler & Bystander" says about him in the London Evening Standard

"Record of the Week"

What is there about Leo Fuld, the Dutch singer, that is different? In this age of far too many slick amateurs he shows that experience and technique really matter. There is a quality in his interpretation of songs that made the late Richard Tauber so popular. Like Tauber, Leo sings not only with his voice but with his heart, and has the same gift—sincerity. Already there is a tremendous demand for the song, "Where Can I Go," of which Leo Fuld has written the words. The recording is excellent and anyone who has not so far heard Fuld should make a note of his name.

ARTHUR HILLIWELL, London's Ace Columnist, The People, Nov. 27th, 1949:

NEW TEAM

It's been a golden year for golden-voiced Leo Fuld. Since this column first praised him Fuld has rocketed into the £1,000-a-concert class. He plays to standing-room only wherever he sings.

Riding the crest of the wave Fuld has now sold a film script and the idea of launching Derek Roy and himself as a British Hope-Crosby team to producer Arthur Dent.

They will start shooting their first picture, "Hereafter Laughter," when Fuld returns from the States next year.

Richard Afton, BBC Television Top Light Entertainment Producer, says:—

"Leo Fuld's Telegenic Personality and remarkable voice, coupled with his knowledge of 15 languages, makes his program (SONGS OF THE WORLD) one of the best bets in television."

It is a perfect answer to the problem of successfully presenting a singer in this critical medium.

• SONGS OF THE WORLD is fully protected and copyrighted all over the world.

Colin Knox, England's Premier Radio Critic, Daily Mail, Dec. 1, 1949:

Richard Afton sense of atmosphere in his handling of Leo Fuld in (SONGS OF THE WORLD). This accomplished singer has charm and undoubted vision personality.

European Representatives: CHARLES L. TUCKER ENTERPRISES, LTD.  
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# VARIETY

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## PIX-NETWORKS ALLIANCE IN '50?

### Rockefeller's 3-Dimensional Film To Be Premiered at D.C.'s Sesqui

Rockefeller-sponsored Vitarama system of three-dimensional films will be shown to the public for the first time at the Government-sponsored exposition in Washington next July 4 to celebrate the 150th anniversary of the founding of the city. A number of picture people have been endeavoring to set up America's first international film festival in connection with the exposition, but the Vitarama demonstration will probably take place whether this plan goes through or not. Exposition will go on for two years.

A special color film will be shot on an American historical subject for the demonstration. It will be shown in a 700-seat theatre to be erected on the banks of the Potomac, where the fair will be held.

A considerable number of industry executives have already viewed the three-dimensional films in demonstrations by its inventor, Fred Waller, in a converted indoor tennis court on an estate at Huntington, Long Island. Among those known to have been out to Huntington at the request of the Rockefeller family, which has helped finance Waller's experiments, are RKO pres Ned E. Depinet and his sales chief Rob

(Continued on page 47)

### RCA in Promotion Tie On Arnold Disk For Divorce Squelching

Eddy Arnold's latest RCA-Victor release, "Mommy and Daddy Broke My Heart," has gotten considerable reaction from various New York organizations interested in preventing divorces.

When the platter was originally released a fortnight ago, RCA promotion men hopefully took it to the New York court of domestic relations. From this interest in using it to prevent marital splitups grew Big Sisters League came into the picture, and there have been conversations with two other outfits of varying faiths.

Lyrical story is just about what the title implies—the plaint of a youngster. The basic heart-rending idea is old stuff to hillbilly writers. Some of the biggest hits in that field are lyrical stories that make pop-writers shudder. For example, right after the war was a fairly big item was a tune titled "My Daddy Is Only a Picture."

Arnold himself is the kingpin of the hillbilly artists on disks. And he, as a rule, makes only four recordings (eight sides) a year for RCA, a rare practice among even hillbilly artists, not to mention pop singers and bands, who often make as high as 24 records a year. As a result of allowing a disk to build sales before launching another, it's not unusual for Arnold to reach into the 1,000,000-copy class. He's had more disks that did go over that figure than any singer or band on Victor.

### Paris' Sock Xmas Biz

Paris, Dec. 27.

Despite poor business conditions, Christmas festivities jammed galleries.

Maxim's broke all records and could fill only 20% of its requests for reservations. Lido grossed a terrific \$13,000 Christmas Eve.

### Film Biz Has Merriest B.O. In 3 Years

Combination of weather, the long weekend and top attractions over the Christmas weekend gave the nation's theatres the best grosses that most exhibs had seen for two years or more. Led by tremendous totals racked up on Broadway, particularly by "Samson and Delilah," "On the Town" and "Prince of Foxes," boxoffices jingled to the merriest holiday tune since the biz began showing signs of deflation in the spring of 1947.

With another long holiday weekend that has the potential for even eclipsing last Saturday-Sunday-Monday coming up, showmen were jubilant yesterday (Tuesday). Hats were thrown into the air, however, with restraint, no one figuring that the tinkle of coin on boxoffice tills could be generalized into a "return-to-prosperity" tune.

Broadway was the most pleasant surprise. With hotels crowded with visitors in for the three-day weekend, the Stern on Monday (26) afternoon took on a New Year's eve aspect. Best of all, the moan not only was looking but, with the threat of rain, poured into the

(Continued on page 46)

### Margaret Truman's N.Y. Radio Date, If Only Fair Critically, Was Boff B.O.

Margaret Truman's first N. Y. appearance last week on ABC's "Carnegie Hall," got a chilly critical reception, with the N. Y. Times tagging her voice as "thin" and the Herald Tribune as "small and not at all beautiful." However, the press experts may be wrong. In 1948 they didn't think much of her father's political voice. Similarly, Miss Truman's concert tour, which starts Feb. 2 at Richmond, looks like a boxoffice clink.

There was no b.o. at Carnegie Hall last Tuesday (broadcast fix going cuff) but a near capacity audience of 2,800 showed. Through outside tried to wangle duets, some even more persistently than

(Continued on page 45)

### 20TH, M-G PACING FILMS' TV PITCH

By GEORGE ROSEN

The year 1950 may witness the wedding of the film industry and the radio-TV networks on a comprehensive scale.

In the wake of the revelation that Metro is exploring the idea of moving into Mutual as the initial step toward establishing a TV foothold, there is now talk in New York banking circles that 20th-Fox and ABC network, the latter with its vast TV empire, are again romancing, despite the collapse of previous negotiations.

Once Metro and 20th are firmly entrenched in the radio-video coast-to-coast picture (thus smoothing the road for their future stake in theatre television), it's considered a cinch that the other major film companies won't lose any time solidifying their TV grip, since it's considered inevitable that theatre tele will tie in with the whole future pattern of the film industry.

A major stymie in the previous 20th-ABC negotiations was the failure of Spyros Skouras & Co. to get past the pearly gates of the Federal Communications Commission, in view of the anti-trust overtones, since 20th would be projected into the station ownership picture. However, it's now considered likely that, in the event of a 20th-ABC get together, the film company would get off the FCC bank by following the pattern evolved in the Metro-Mutual talks, whereby

(Continued on page 46)

### Real-Life Cinderella Yarn—From the Walt Disney of Same Name

Walt Disney's forthcoming "Cinderella," with its glass slipper angle, moved out of the fairy tale class into a surprise real-life yarn Sunday (25) with the marriage of Teri Lobell, of Disney's New York Bakery, to Maury Delman, son of the New York shoe designer and retailer, Miss Lobell, 23, is aide to Charles Levy, Disney's eastern publicity-advertising topper.

Levy, aiming for a promotional tieup of the glass slipper in the fairy tale and a real shoe that could be sold in stores throughout the country as a "Cinderella" model, went to see H. B. Delman head of the firm which bears his name, last Oct. 12. He wanted Delman to design the slipper and he took Miss Lobell to the meeting to follow up later on the details.

The elder Delman agreed to do the designing job, but his attention apparently was not wholly on shoes. He called Miss Lobell a couple days later and asked her to a cocktail party at his home, at which he arranged that his son who is associated with him in the business, would be her "date."

The rest of the story is obvious. Young Delman, 27, is an ex-Marine

### World War II Pix Kayo B.O. Pacifism With \$25,000,000 Gross in 1949

#### 'Goldberg' Pix Deal Brews

A film deal is brewing for Gertrude Berg's "The Goldbergs." Among those interested is the Metro studio, with an eye to making it a continuing series.

Ad agency statistics have it that the marathon radio-and-now-TV series is by no means circumscribed in its general audience appeal.

### U.S. Starts Probe Into TV Tie-In Sales in Philly

Philadelphia, Dec. 27.

A full-scale Federal probe into television tie-in sales has been launched by the Justice Department and its findings will be laid before the Federal grand jury here, starting Feb. 14.

Dealers have squawked that they are lured to buy record players, recordings and other items they didn't want in order to get the scarcer TV sets, particularly those with the 12½ and 16-inch newer screens.

William L. Maher, assistant chief of the Middle Atlantic office of the Justice Dept.'s anti-trust division, emphasized that so far it's only an "inquiry," but said his division would check to see if there were any violations of Federal anti-trust laws, which forbid tie-in sales.

RCA issued a statement in New York declaring the company "knew of no tie-in sales" and expressed confidence the investigation would show the company's practices "fully comply with the law."

The inquiry was originally started by the regional office here.

(Continued on page 46)

### Balaban's 50-Phone Hookup to Herald Par's D(Divorcement) Day

Marking the division of Paramount's production-distribution company from its theatres, company plans official celebration of D (for divorcement) Day tomorrow (Thursday). Unprecedented step will be taken by an elaborate 50-number telephone hookup over which Barney Balaban, Par's pres, will address all the picture company's employees via public address microphones.

Balaban will be introduced by Adolph Zukor, board chairman of the old and new companies. He will then be followed by Alfred W. Schwalberg, distrib. veepee, also speaking from the h.o. and Henry

(Continued on page 46)

War proved no boxoffice poison in 1949. As a matter of fact, quite to the contrary, year-end analysis shows it to have been a highly profitable subject for those film-makers who kicked over the traditional idea that war pictures don't make money and put heavy investments in films backgrounded against the 1941-45 conflict.

Nine important World War II features have been released during the 12-month period. Preliminary estimates indicate they'll total about \$25,000,000 in domestic gross for an average of about \$2,750,000 each—a whopping figure.

Results during 1949 appear to disprove for all time the standard thinking among many film men that "war pictures don't make money." Like pix on most other subjects they added strength to another industry axiom that films, no matter what they're about, will do business if the story is well-told and the other ingredients are right.

Success of the war-film crop was the second blow during 1949 to traditional Hollywood thinking. First—and even more outstanding—was the smash biz done by a trio of pix on anti-Negro prejudice, "Home of the Brave," "Lost Boundaries" and "Pinky." All in all, the year, in the eyes of many film men, has been one of the most significant in industry history for it has proved that there is no subject that is taboo in Hollywood—that the road to success lies in dumping inhibitions.

While there have been numerous

(Continued on page 45)

### 'Born Yesterday' Nets Million as It Finally Winds Up on B'way

"Born Yesterday," slated to close Saturday night (31) at the Henry Miller, N. Y., has earned a profit of about \$1,000,000 during its almost five-year Broadway run. That includes approximately \$640,000 on the original and road companies, plus \$375,000 as the show's share of the \$1,000,000 6-m sale to Columbia. Max Gordon's original production netted \$38,000.

After playing to dwindling business last spring, the comedy was slated to close last July, but author-director Garson Kanin stepped in at the last moment to guarantee losses, so the run was continued with the h.o. sale net to \$2.41. Kanin had agreed to waive his straight 10% author and 3% directing royalties some months previously.

"Montserrat," which closed Saturday night (24) at the Fulton, N. Y., involved a line of about \$40,000 on an investment of \$60,000. That includes the show's \$15,000 share of the \$40,000 proceeds from the sale of the film rights to Anatole Litvak. Kanin, Blumengarten and Gilbert Miller co-produced the play.

## 'Counterattack' Retracts as Marches Force Libel Suit on 'Commie' Label

The way to a considerable number of film and radio jobs which have been denied Fredric March and his wife, Florence Eldridge, in the past couple of years was opened last week with the retraction by Counterattack, an anti-Communist newsletter, of charges that the couple were Reds or fellow-travelers. The Marches have suffered tremendous economic losses since their names appeared on membership lists of organizations which were branded pinko by the U. S. Attorney General.

A number of producers, both in Hollywood and New York, who were personally friendly to March and Miss Eldridge, told them frankly that while they had no doubt that they were not Communists, they were fearful of employing them while the stigma was attached to their names. They advised them to "clear" themselves of the charges and jobs would be open to them, since they acknowledgedly rank high among the top handful of American performers.

Long prior to that time, however, the couple spent considerable money and effort to point out that while out of patriotic and humanitarian instincts they had helped some of the organizations on the Attorney General's list, they had at the same time performed equal service for anti-Soviet groups. As is frequent, the truth never quite caught up to the lie and the Marches suffered considerably.

Counterattack started to pound the Marches in its issue of Oct. 17, 1947, and continued to do so until

(Continued on page 12)

## 2 American Offspring Find British Academy Invaluable Training

Paris, Dec. 20.

Under the G. I. bill of rights many American actors are getting valuable training abroad. The most important school housing the theatre-hungry refugees is the Royal Academy of Dramatic Arts (RADA) in London. A flock of them in Paris for a much-needed vacation have nothing but praise for their two-year RADA grind. They run the gamut of voice, production, breathing control, diction, movement, mime, and then get a chance to tread the boards in school repertory.

Al Hurwitz, stage name Vincent Allen, has stalked his way through 18 Hollywood casters, and though not quick on the draw, has managed to win various prizes at the said RADA. Sybil Baker of New York finds life cheaper in devaluated Britain. Michael Lewis, son of Sinclair Lewis, is aspiring to become a Shakespearean actor, and believes this is the only place to acquire the basis for his forte. Barbara Lyon, daughter of Bebe Daniels and Ben Lyon, is another RADA student. Though a resident of England 10 years, she still has an American accent.

The drawback is the fact that Americans cannot act in Britain without a special permit, unless they are variety performers. One of the few Americans to quit RADA, and go into an important role, as the son in "Death of a Salesman" is George Margo. RADA is also a good bullpen for supporting players for American films being shot abroad.

## New Orleans Grid Visitors To Spend \$1,000,000

New Orleans, Dec. 27.

About 40,000 visiting sports-lovers are expected to spend some \$4,000,000 in this old town on the Mississippi this week, much of it for amusements.

More than \$400,000 already has been dropped into the midwinter sports area treasury for tickets for the Oklahoma-Louisiana State grid classic Jan. 2. Chamber of Commerce said average visitor will stay here about four days and spend \$35 a day.

## Stage Show in Boff Bow After 22 Yrs. at London Empire; Karson Kudo

London, Dec. 27.

First full stage production to be presented at Metro's Empire Theatre in 22 years premed auspiciously on Boxing Day (26). Complemented by "The Forsyte Saga" (M-G), the show had the customers lining up as early as 9 a.m. and by early afternoon large holiday crowds surrounded the house. In contrast, other theatres in Leicester Sq. were comparatively deserted. Sole exception was the Gaumont, which played to capacity with "Jolson Sings Again" (Col).

Nat Karson's production, "Yesterday," was themed around the Empire's 70-year history. Magnificently staged and costumed, the sweeping spectacle was beautifully done by a 30-piece house band, 24 chorines, corps de ballet and a male chorus. Interpolated in the layout were two vaude acts. The Amazing Mr. Ballantine and Lou Gatos Trio. Karson secured a Broadway touch of slickness and precision with the chorus, which

(Continued on page 16)

## Rome's Holy Year Influx May Stall Some Pix Prod.

Crowds and resultant confusion anticipated in Rome during 1950 as a result of the influx of Holy Year pilgrims is giving pause to foreign producers considering working in the Italian capital. They are fearful that it will be difficult to find living accommodations for their crews and that the large mass of tourists will make impossible any realistic location shooting in Rome.

Gabriel Pascal who has been planning to make George Bernard Shaw's "Androcles and the Lion" in Italy, left New York for Rome last Thursday (22) to investigate the situation. If his exploration indicates that work there will be impractical, he'll push it off for another year.

In any event, producer said it would be a tussle hinging on progress in scripting, whether he does "Androcles" first or Shaw's "The Shewing Up of Blanco Posnet." Latter is a one-act play written in 1909 in the manner of an American western. Pascal plans to produce it in Mexico.

Pascal went to Rome via London, where he is spending the holidays and returns to the U. S. early in January.



WILL MAHONEY

After spending New Year's Eve in Liverpool, London, Leeds, Glasgow and Dublin, Sydney, Brisbane, Melbourne and Auckland, I am participating a gala celebration in my native New York. It's a gay, happy, jovial Eve wherever you celebrate and the same lovely spirit prevails all over the world and so

A HAPPY NEW YEAR!

## Film Industry Reflects Half Of Amus. Payroll

Washington, Dec. 27.

The motion picture industry represents nearly half the personnel engaged in all branches of amusement in the U. S., and reflects well over half of the payrolls, according to figures just released by the U.S. Department of Commerce.

The statistics deal with employment and number of business establishments which have workers covered by Federal social security for the first quarter of 1948. There has been little change since then.

During the report period, according to the detailed survey, there were 249,780 engaged in the production, distribution and exhibition of films and in providing subsidiary services. In the same period, Social Security reported 284,758 persons engaged in the remainder of amusement.

Report on motion pictures came from 13,936 employers with taxable payrolls (only the share of each person up to \$3,000) of \$137,377.

(Continued on page 12)

## TWO FACTORS SNAG TVA, SAG GABFEST

Projected negotiations between the newly formed Television Authority and the Screen Actors Guild for settlement of video jurisdictional problems have been snagged on two details, the meeting place and conditions for the talks. While apparently only technical problems, these points are covering deeper differences and threaten to widen the split between the five eastern guilds and the Coast unit.

Replying to TVA's invitation for further huddles next month, SAG execs said, "The guild is willing to meet with you anytime to discuss an equal partnership or mutual cooperation part for the protection of all performers in television, based on recognition of two fields of jurisdiction: live and film." TVA has rejected this condition, declaring that any talks must attempt to settle the whole dispute "without prejudice" to either side's claims. It's understood, however, that SAG will not yield on its insistence that the two fields of jurisdiction must be recognized in advance.

Question of the location of the talks has turned into a coast-to-coast tug-of-war, with SAG pulling for Hollywood and TVA for New York.

## Bill Morris Does It

Saranac Lake, N. Y., Dec. 27.

William Morris, Jr., did it this afternoon (Tues.) at his mother's home here. Camp Intermission: The bride is Ruth Redding, non pro.

It may be coincidence that Als Laftogel, g.m. of the Morris agency, is also east at this time.

## Broadway, Incorporated

By JOE LAURIE, JR.

CAST: BROADWAY, Sr.—A guy who has played everything from one o'rat to the Palace.

BROADWAY, Jr.—A youngster in show biz who is being weaned on the Borscht Circuit and small nite clubs.

TIME: Now. PLACE: Times Square

Jr.—Hey, Senior, you're kinda far downtown today, 42d street and Broadway; what you gettin' a hot dog and some orange juice?

Sr.—Now, I'm just lookin' at this old corner. I kinda get down here once in awhile.

Jr.—You mean the Rialto here?

Sr.—Well, it's the Rialto theatre now, but to me it will always be the spot where the greatest showstop in the world was—Hammerstein's.

Jr.—Oh, so this is where Hammerstein's was? That's BMT—Before My Time.

Sr.—You don't know what you missed kid. You know I was just thinking while standing here the many times I went into Hammerstein's right after a series game.

Jr.—What did they do? Show the pictures of the game?

Sr.—Pictures? Listen kid. Pictures those days were only used to walk out on. No, they had the real thing. There never was a time at the end of the baseball season that Hammerstein's didn't play the top guys in the series or at least baseball players that did okay during the season.

Jr.—You mean baseball players became actors?

Sr.—Well, nobody expected them to be any good but some of the guys fooled you. They were pretty good. You know, during the training season they sit around nights harmonizing and after games they'd do some singing in the clubhouse—if they won. You know, kid, everybody is stagestruck. The only guys I never knew to get together and harmonize are bankers. Why I even knew an undertaker in Elmhurst, Long Island, by the name of Johnny Russell, he was the son of one of the Russell Bros., one of the greatest comedy teams of the 1900's. He wrote a song called "Where the River Shannon Flows." Not bad eh? for an undertaker. And he'd have a gang in back of the "stiff parlor" (when he didn't have customers) and we'd harmonize. I sang with em. I had a sort of a formaldehyde tenor.

Jr.—Did any of the N. Y. clubs have stage talent, or were they at least stagestruck?

Sr.—Well, how about one of the greatest batteries of any club, Christy Mathewson and Chief Meyers of the Giants? Bonerman Bulger, the great sports writer, wrote them a sketch called "Curves." May Tully was in that one with them. And talk about a real stagestruck guy and a great pitcher; he pitched 19 straight wins, was Rube Marquard. The first act he did was with Annie Kent, a clever gal. She naturally carried Rube after the big reception. Then in 1911 I think it was he did an act with Blossom Seeley, who was one of the greatest singing and dancing gals we ever had on any stage. The act was called "Breaking the Record." I remember they introduced a song called the "Marquard Glide," and when Blossom asked Rube to sing it alone he said, "Well, folks, you wished this on yourselves so I got nerve enough to sing it alone." And he didn't do bad either.

Jr.—Wam! he married to Blossom Seeley?

Sr.—Sure. How did you know?

Jr.—I read it somewhere.

Sr.—Gee, I thought all you read in VARIETY. Anyway, she is now married to a great performer, Benny Fields. Then Rube Marquard and Blossom did an act called the "Suffragette Pitcher" in which she made Rube put on a dame's dress to pitch for her all-girl team. What a howl that was when Big Rube came on in the dress. They worked together for a few years and then Rube did an act with Billy Dooley, one of the famous Dooley family.

Jr.—I thought you said most of the ballplayers liked to sing?

Sr.—Sure, how about the Boston Red Sox Quartet? Marty Melloy, Tom "Buck" O'Brien, Hugh Bradley and Bill Lyons? And another quartet which did an act called "20 Minutes at the Club House." Bill Gleason, George Crable, Tom Dillon and Frank Browning. They sang swell too. Hugh Jennings did an act with Ben Smith, "The New Marconi." Ben was a good blackface comic. Then in 1913 Old Pop Anson, who was the Dean of Baseball, did a monolog and finished with a dance. He later had his two beautiful daughters in the act. George Stalling, the "Miracle Man" of baseball did a monolog too. In 1914 Hank Gowdy, who by the way was the first ballplayer to enlist in the first World War and Dick Rudolph did an act. And in 1921 a guy you must have heard of did a singing act.

Jr.—You mean the Waite Hoyt that's on radio as a sports announcer?

Sr.—Yeh, the same guy, but he comes being stagestruck on the level, because his dad was a fine minstrel man, and who do you think was at the piano for Waite?

Jr.—When?

Sr.—In 1928. You'll never guess. It was Hildegard. And she played piano for another ballplayer, Mickey Cochran, who also had a swell voice.

Jr.—How about Babe Ruth—was he in vaudeville?

Sr.—He certainly was and did an act with Wellington Cross. And the funny part of it was he didn't draw them in like Jack Dempsey did.

Jr.—Why wasn't the Babe popular?

Sr.—He was the most popular guy in the country. The stageowner was jammed with people trying to get a look at him and getting his autograph, but they didn't come inside the theatre. You see, they could see the Babe at the Stadium for 50c so wouldn't go for the \$1.50 and \$2 at the theatre, whereas to see Dempsey you had to pay a lot of dough when he fought so the buck and a half and two at the boxoffice was a bargain.

Jr.—Did they have any comedians among ballplayers?

Sr.—Sure there was Al Schacht, the Clown Prince of baseball, who is still going strong. He did an act with Nick Altrock, and when Al did an imitation of Eddie Leonard singing "Ida" it was a scream. Altrock later worked with Germany Schaefer, but it wasn't as good. And Vernon "Lefty" Gomez was a funny guy in a talking act; he still is plenty funny at banquets. Then there was my little pal Rabbit Maranville, who did a swell talking and singing act with Eddy McHugh. And there was a skit called "Learning the Game," played by Kathryn Pearl and Chief Bender.

Jr.—The only baseball players I remember outside of the guys I heard on radio busting wheateas and cigarettes, is about 1934 when I saw Dizzy and Daffy Dean at the Roxy.

Sr.—Yeh, I remember, they got \$3,500 a week and the first thing Daffy did was kick about their billing.

Jr.—And I once heard Lippy Durocher at the Lambs Club when I was in the Army, he had a funny monolog. Those were the only ones I saw but I heard lots of 'em on radio who are sports commentators like Waite Hoyt, Frankie Frisch (when he was on), Dizzy Dean, Harry Hellman, Gabby Street, Charlie Geringer.

Sr.—You know Charlie is a Hall of Fame guy who does color of the games in Detroit. And Fred Haney is a sports commentator on the Coast.

Jr.—Gee, I guess you covered them all, Senior.

Sr.—Come to think of it, I don't think I mentioned a monolog by Ty Cobb, and although not a baseball player, he is one guy that belongs in this list—that's Ford Frick.

Jr.—What did he do?

Sr.—He was on the radio years ago as a sportscaster and he did an act on the bill with me at Keith's Jersey City. I gave him a couple gags and—

Cop—Move on fellers, the series is over—you're blocking home plate.

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# UPPED-SCALE PIX ERA ENDING?

## Name Top Execs to Accompany Johnston To London on New Anglo-U.S. Pact

Eric Johnston disclosed yesterday (Tuesday) the names of the Motion Picture Assn. of America reps who will probably accompany him to England early next year to renegotiate the Anglo-U.S. films agreement. They are Barney Balaban, Ned E. Depinet, Joseph H. Hazen, Nicholas M. Schenck and Spyros Skouras.

In addition, the Johnston announcement stated, he has been in contact with Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, which will name its own delegation. SIMPP reps are expected to be Arnall and James A. Mulvey, president of Samuel Goldwyn Productions. Mulvey accompanied Johnston to London in March, 1948, to negotiate the original agreement.

Johnston, who is at his home in Spokane until next week, stated through MPAA headquarters in Washington that the five men whose names were announced yesterday were "unanimously endorsed at informal discussions by MPAA company heads at a meeting at the Waldorf-Astoria, N. Y., Dec. 14." MPAA topper said he would "recommend" the committee to the board of the Motion Picture Export Assn. for okay at its next meeting, probably in mid-January.

MPEA board, when it meets next, will also attempt to decide on the date of the sessions in London with Harold Wilson, president of the Board of Trade. Johnston will come to the New York post-war from Hollywood. He'll go there from Spokane next week before proceeding east.

## Yank Producer Refutes Wanger on Inflated Italo Picture-Making Costs

Statement by Walter Wanger on his return from Europe two weeks ago that production in Italy is unreasonably expensive and inefficient was contradicted last week by Rudy Solmsen, producing partner of Ilya Lopert, American distributor and exhibitor of foreign pix. Solmsen has just arrived in New York after supervising production in Italy of a pic tentatively labeled "Women of Sabena." He and Lopert are partnered in it with New York real estate operators Robert Goelst, Sr., and Robert Dowling, prez of City Investing Co.

Solmsen, whose production experience in Italy and France goes back long before the war, declared that, contrary to Wanger's assertion, picture making in Rome is both thrifty and efficient. The only people who find it otherwise, he said, are Americans who come in on a one-shot deal. In that case, he explained, the Italians figure they might as well get as much as they can and proceed to do so if the producer is not wary.

On the other hand, if a producer is known to be planning to make films on a continued basis in Italy, Solmsen said, the unions and individual actors and workers are particularly cooperative in (Continued on page 18)

## PAGNOL 'BAKER'S WIFE' REMAKE IN ENGLISH

Motion Picture Sales Corp., indie distribution outfit headed by Neil Agnew and Charles L. Casanave, announced yesterday (Tuesday) that it had closed a deal with French director Marcel Pagnol to make an English version of "The Baker's Wife." Pagnol reportedly has huddled with Jose Ferrer to play the role held by Raimu in the original 1938 French version and, according to MPSC, "Ferrer is expected to start work on the film as soon as he completes his present assignment with Metro."

"Baker's Wife," released in the U. S. in 1940, was tremendously successful here for a foreign language pic.

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**Nicholas M. Schenck**  
...  
**Good Pictures Create 'Found' Audiences**  
...  
an interesting byline feature in the upcoming  
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## Depinet's Added RKO Stock Stake

In a move to show his confidence in RKO's future, Ned Depinet, company proxy, has picked up an option on 15,000 shares of RKO common at \$8 per share. Depinet took the step, although the stock is only fractionally ahead of the \$8 figure on the New York exchange and he could have stalled his decision until Aug. 2, 1950, when the option expires. As it is, he must ride along for at least six months before selling the shares to permit the option to be labelled an investment rather than speculation.

By exercising the option, Depinet now holds 35,000 shares of RKO common, making him one of the largest of minority stockholders. Howard Hughes, dominant RKO stockholder, has over 900,000 shares.

Depinet option, along with similar ones extended to N. Peter Rathvon, former RKO prez, and the late Charles W. Koerner, erstwhile studio head, were created in 1943 when the trio were given (Continued on page 18)

**SMITH DISTRIB CHAIRMAN**  
Andy W. Smith, Jr., vice-president and general sales manager of 20th-Fox, has been elected chairman of the industry's national distributors' committee for 1950. He succeeds Abe Montague, Columbia sales chief.

## NO HIKED B.O. FILMS ON TAP

That perennial fall feature, the recurrent exhib-distrib tiffs over advanced admissions which have cropped up each September-October since the war's end, may never battle over "Jolson Sings Again." At least those imposed unilaterally, are down the drain along with black-booking and other decree-outmoded practices.

No other major plans any upcoming release at upped prices. Columbia is revising its terms on "Jolson" so that the pic will undoubtedly be played at regular prices when selling renewals within a week or two. Paramount is moving in a super-careful manner in booking "Samson and Delilah" to avoid the slightest exhib criticism that it intends to jack up the admission scale.

In preliminary dickering with Par on "Samson," an expensive pic which would be given the tilted-scale treatment, bookers report that the distrib has made no suggestion of raising the price. Par has set its terms on first-run bookings of "Samson" at 70% from the first dollar but with that ratio goes a guarantee that 10% of the gross will remain in an exhib's pockets as net profit. Guarantee makes it unnecessary for an exhib to hoist his h.a. scales for a profitable booking.

Par makes no bones over the fact that it welcomes a tilted scale on the film. However, no suggestion of a raise is made in talks. When the subject is brought up by an exhib, distrib accepts forthwith the saving precautionary remark: "Remember, you're suggesting it, not us."

The reactions which met Col in (Continued on page 18)

## WHAT DOES JERRY WALT DO IN HIS SPARE TIME

Hollywood, Dec. 27.  
Jerry Walt, the busiest producer on the Warner Bros. lot, now has his credit line on seven completed pix to be released during 1950. Walt this week has wound up cutting, scoring and previewing on "Young Man With a Horn," "Caged," "Inspector General" and "The Perfect Strangers." Lending on three other pix "Storm Center," "The Victim" and "Glass Menagerie," has also been finished this week.

"Horn" (Kirk Douglas-Lauren Bacall) may go into Radio City Music Hall, N. Y.

## Warners, Govt. in Decree Duel Over Number of Theatres to Be Divested

**Spyros Skouras**  
writes  
**On Building New Audiences, and TV's Relation to The Film B.O.**  
...  
an interesting editorial feature in the upcoming  
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## Russe Film Deal Due for Revise

Revision of the American industry's deal for sale of films to Russia is foreseen in the comment by Irving Maas, v.p. and general manager of the Motion Picture Export Assn., upon his return to New York from Moscow last week.

"I am optimistic that our film will be shown in Russia in the not too distant future," he declared, reserving further explanation until he has reported on his mission to the MPEA board. That will probably be some time next week.

Maas' optimism and the fact that further action waits on the decision of the MPEA directorate makes it appear certain that the Yank film exec worked out a compromise with the Soviet. Original deal, which has been stalled virtually since it was closed by Eric Johnston in Moscow in October, 1948, called for purchase of a minimum of 20 films at \$50,000 each for a total of \$1,000,000.

Soviet pix execs, after reviewing titles of some 200 films offered by the MPEA and looking at almost 50 prints, declared that there was apparently a misunderstanding by the Americans of the original deal. They offered to buy three of four pix and at a price believed below the \$50,000.

That offer was transmitted to the MPEA board via Louis Kanturck (Continued on page 16)

Warner Bros. and the Dept. of Justice have hit an agreement in divorce on the company's chain from the production-distribution company, but the real rub lies ahead on the question of divestiture. There is sharp disagreement on the number of theatres to be sold by the WB circuit before it gets the Government nod.

Extended negotiations are expected on the issue, with the Government insisting that a large block of houses be unloaded to open competitive situations. Both parties are driving to come to terms before Jan. 17 when hearings on the decree are renewed before the N. Y. federal district court. Unless an agreement is reached before that date, the entire deal will become tougher to make. It is reliably said.

Warner consent to the Government demand that the three brothers, Harry Jack and Major Albert Warner, remain in one branch or the other, as a single unit, puts the kibosh on recent efforts of Spyros Skouras and Charles P. Skouras, 20th-Fox prez and head of National respectively, to divide their activities in a 20th consent decree. Understood that the Skourases made this proposition to the Government in addition to several others. U. S. Attorney General Howard McGrath is re- (Continued on page 14)

## Shuberts, Principally, Support Stockholder's Suit vs. Par-Balaban

Decision on the proposed settlement of minority stockholder suits against Paramount and Barney Balaban, company prez, is expected this week in view of the terms of the compromise. In a hearing before N. Y. Federal Judge Sylvester Ryan which ended last week, little opposition was generated to the plan. Chief opponent was the Shubert Theatre interests, repudiated by attorney John Lund, who saw no reason for extending a three- (Continued on page 14)

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### INDEX

Bills	28
Chatter	46
Film Reviews	6
House Reviews	48
Inside Legit	42
Inside Music	28
Inside Pictures	12
Inside Television	28
International	10
Joe Laurie, Jr.	2
Legitimate	41
Literati	43
Misc	36
New Arts	38
Night Club Reviews	30
Obituaries	47
Pictures	8
Radio	19
Radio Reviews	28
Records	39
Frank Scully	43
Television	27
Television Reviews	27
Vaudeville	36

DAILY VARIETY  
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# March of Time's 'Specials' for Higher Rentals; Cut 2-Reelers to 8-a-Year

Inability to do more than break even financially on its former method of operation has led March of Time to make a sweeping change of policy, Richard de Rochemont, MOT presy, disclosed last week. Outfit is cutting its regular two-reelers from 13 a year to eight and is substituting a couple of one-hour specials for which it hopes to create a new feature market.

Move is more or less on the experimental side as yet, with the first of the new six-reel documentaries, "The Golden 20s," slated for screening in mid-January. A nostalgic piece reviving much of the music and showing many of the people and events of the lively 10-year period in American history, de Rochemont sees it as a strong supporting feature for the dual-reel and a top-billed item in selected situations.

If it and the second documentary featurette, "India," which is now being edited for release in April, prove successful, MOT will push ahead with the plan to bite into the U. S. double-feature market. It will mean production of approximately the same number of reels per year as when the organization was making 13 regular MOT releases.

The advantage of the switch, as de Rochemont sees it, is that it offers the possibility of substantial profits if MOT can come up with an occasional sock item.

**Can't Get Long on Shorts**  
"The market for shorts is such," producer explained, "that whether we turn out a great release or an ordinary one, it means a difference of less than 10% in income. Exhibitors just won't pay any more for shorts and not a sufficient number."  
(Continued on page 18)

## PAR CONTINUES PUSH TO REACQUIRE STOCK

Stock retirement drives by three major companies were shoved along in the past 30 days with Paramount leading the parade. Par picked up another 12,700 shares of its own common to bring its total holdings to 1,036,615. These shares plus additional stock bought on the New York exchange during the last few days of the year will be retired when Par splits into two companies Jan. 1.

During the same stretch, Columbia acquired an additional 870 shares of its own cumulative preferred stock. Col now holds 2,970 shares of this limited issue in a campaign ultimately to retire special stocks. At the same time, Universal has bought 60 shares of its cumulative preferred and now holds a total of 3,280 in its treasury.

No activity in the same direction was evidenced by 20th-Fox in the same 30-day stretch. Twentieth had previously been pushing buy-ups of both its preferred bracketed stock.

With the cost of its shares averaging \$24.06, Paramount has plunked out a total of \$24,928,000 to pick up its common over the past two years. Its capital structure has been reduced by one-seventh during the period with an estimated saving of \$3,790,150 in dividends.

## Richard Todd in U. S. For Warner Film

Richard Todd, star of Warner's British-made "The Hasty Heart," goes to the Coast Saturday (31) following his arrival in New York Monday (26) on the Queen Elizabeth. On a loanout from Associated British Pictures, to which he's under contract, the actor will appear in the upcoming Warner film "Lightning Strikes Twice." Henry Blanke is producing and King Vidor will direct. No starting date as yet has been set.

Also arriving on the Elizabeth was Jack Segal, vicepres and treasurer of Columbia Pictures International Corp. He had been abroad nine months surveying the continental market. Among other incoming passengers were Kathleen Ferrier, British contralto; columnist Walter Lippmann and French comedian Andre Raimbourg. Mrs. Irvin Dash came in for a two-month visit with her daughter, Marjorie Fine, local rep of Dash-Counelly Music of London.

## Yet Chicago Sun-Times Columnist

Irv Kupcinet

details why

## Chi Is a No. 1 Dateline To This Loophound

an interesting byline feature in the upcoming

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## New UP Shapes As Big Par Buyer

The new United Paramount circuit will operate in the same decentralized way as its predecessor. It has been learned. Bookings of product for the various territorial chains that make up the giant circuit will be handled in the field by Par's erstwhile film buyers in the same manner as heretofore. Homeoffice staff will operate mainly as a supervising force.

While UP is already lining up product as far ahead now as late February, no change is apparent in its booking policy to date. Paramount product, for instance, is going into the same theatres as previously and at approximately the same terms. It is likely that UP will continue as the best customer of the production-distribution unit.

Naming of George M. Aureshus to replace Harry L. Nace and Harry L. Nace, Jr., as head of the new Arizona Paramount Corp. is in line with the decentralized policy. Paramount Nace, circuit covering Arizona, was recently broken up when the Naces terminated their partnership with Pat. Aureshus takes over to act as local topper for the chain. He has been city manager for Par in Phoenix since 1946.

## Masterpiece's \$750,000 Damage Suit vs. UA

Philadelphia, Dec. 27.

Masterpiece Productions, Inc., last week filed a \$750,000 damage suit in Federal court here against United Artists Corp. Action claim UA failed to account for Masterpiece's share of the income derived from distribution of some 38 features and also contends that the plaintiff's copyright interests and proprietary rights in these films were violated.

It's further alleged that UA did not give a "full and accurate" accounting, and improperly distributed the 38 pix after Feb. 14, 1947. Masterpiece, according to the complaint, acquired exclusive license to the product in dispute from its predecessors which previously acquired the rights from UA. Magnus Films, Inc., Masterpiece's prior licensee, was named a co-plaintiff without its consent when it refused to participate in the suit.

## Hartford Gives His Agcy. To Mgr. Meyer Mishkin

Hollywood, Dec. 27.

Huntington Hartford turned over his talent agency to his manager, Meyer Mishkin, as a Christmas gift, with a full interest in 40 clients.

Hartford, heir to a bank of the A & P millions, is about to become a film producer. Under the Screen Actors Guild ruling, he can't be a producer and an agent at the same time.

## M-G SIGNS SINGER

Hollywood, Dec. 27.

Metro has signed singer Paula Drew, of the Detroit Civic Light Opera Co., to a term contract.

Deal was made after studio execs saw Technicolor test made some time ago by Walter Wanger.

## New Par Co.'s Slate

First board meeting of Paramount Pictures Corp., newly-birthed production-distribution company which kicks off Jan. 1, has named the officers to head up the company until the first annual meet of stockholders. Announced lineup included no surprises. Top echelon comprises president, Barney Balaban; board chairman, Adolph Zukor; chairman of executive committee, Stanton Griffis; vice-presidents, Y. Frank Freeman, Henry Ginsberg, Austin C. Keough, Paul Raibourn; treasurer, Fred Mohrman; secretary, Austin C. Keough; assistant secretaries, Russell Holman, Jacob H. Karp, Louis A. Novins.

Special post was created for Alfred W. Schwalberg, former distribution vicepres. Schwalberg becomes prez of Paramount Film Distributing Corp., wholly-owned subid. E. K. Ted O'Shea is vicepres of the same outfit. Dual operation at the studio continues with Ginsberg designated vicepres and general manager; Freeman vicepres at the Coast studio.

New board has three new members, Mohrhardt, Raibourn and Weltner. Others, all current incumbents, are Balaban, Freeman, Zukor, Keough, Griffis, Raibourn, Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Duncan G. Harris, John D. Hertz, Earl I. McClintock, Maurice Newton and Edwin L. Weisl.

## Same Technique For Alex Paal's Pic as '5 Cities'

"Tale of Five Cities," full-length feature made in five different European capitals, represents a departure from traditional methods of film financing according to its producer, Alexander Paal, who turned out the picture in association with Boris Morros and Maurice Wilson. Final print is expected to be ready in January and it's possible that Selznick Releasing Organization will handle U. S. distribution.

Paal, who recently arrived in New York, stated that he saved a bundle of coin through a technique of making "Five Cities" in as many individual sequences. Each of these scenes were made by film companies in the different capitals on their own in return for local distribution rights to the completed picture. Participating in the venture were Gloria Films, Paris; Real Films, Berlin; Fine Arts Films, Rome; Sacha Films and Califfa Films, Vienna, and Grand National Pictures of London.

These film companies entirely financed their individual 20-minute sequence, arranged for the scripting and handled all details connected with actual production. Paal contributed the raw stock, paid for traveling expenses and supplied Honor Collons (borrowed from Rank) as the star. Before the five sequences went before the cameras, he also conferred with each company on the story framework in order that each scene might be tied together as a unit.

Paal's shooting scheme on "Five Cities" used no frozen money, and in addition he faces no future remittance problem when the picture is released in Europe for he's  
(Continued on page 14)

## Art Buchwald

has a humorous sidelight on

## The Spirit of Paris

...

one of the many byline features

in the forthcoming

44th Anniversary Number

of

VARIETY

# Local Theatre Jurisdiction Key To Labor Dept., NLRB Diverse Stands

Washington, Dec. 27.

The Federal government's two big labor agencies—the Department of Labor and the National Labor Relations Board—have taken an exactly opposite stand here on whether they have any control over local theatres. In its interpretation of the recently passed amendments to the Wage and Hour Law, the Department of Labor, the administering body, has ruled that theatres are local service units like bookblack stands and corner grocery stores, and therefore are not subject to Federal regulation.

But in a case last week, the Labor Relations Board decided that it had jurisdiction over any single theatre of an interstate chain. Case, dealing with labor bargaining rights at Balaban & Katz's Princess theatre, Toledo, is precedent-setting and may wind up in the Federal courts for a test of the agency's authority. If the NLRB view is upheld, it means that the Government is moving in on a wide front in the entertainment field.

Several thousand motion picture theatres across the nation are parts of interstate chains. These houses are not only operated by the major distributors but also by large independents such as the Schine and Griffith circuits, and many small independent exhibitors who may have two or three theatres in one state and one more in the adjacent state.

Since these interstate chains are in direct competition with intrastate circuits and with single independently owned houses, they are wondering in Washington how long it will be before NLRB decides to  
(Continued on page 14)

## CLAUDETTE COLBERT TO DIRECT 3 FILMS

Hollywood, Dec. 27.

Claudette Colbert got her long-expressed desire as a Christmas gift. Actress wanted to be a film director, and now she is. She signed to direct three pictures for the Skirball-Manning independent company.

Only other female director working at present is Ida Lupino.

## Brandt Assumes Ex-V.P. Elson's Trans-Lux Duties

Switchover of the Trans-Lux theatre circuit from newsmen to features in most of its houses has resulted in the departure of Norman W. Elson as v.p. in charge of operations. Elson will not be replaced.

New York circuit operator Harry Brandt, major stockholder in the Trans-Lux chain, will have his office assume the duties formerly handled by Elson. These now consist mainly of buying and booking, for which Brandt's setup is well-equipped, since it performs that function for a large number of indie houses aside from Brandt's own.

Each of the Trans-Lux houses is controlled by a separate corporation, which will pay a fee to Brandt equal to the share it previously contributed to Elson's salary. Elson was formerly film buyer and general manager of the Brandt circuit. He continues to hold a block of stock in the parent Trans-Lux corporation.

## Indiana ATO Pres

Trueman T. Rembusch

is of the opinion that

## More Want-to-See Pictures Plus Face-Lifting of Theatres Are Most Surefire B.O. Hypos

one of the many editorial features in the upcoming

44th Anniversary Number

VARIETY

Out Next Week

## Nov. Pic Divvy Down to \$120,000

Washington, Dec. 27.

November, normally one of the worst months in the issuance of film industry dividends, proved extra bad this year, according to Department of Commerce figures.

The thin share allocated to stockholders was only \$120,000, worse even than the \$215,000 dividend of 1948. This pushed 1949 still another notch back of 1948 in taking care of the stockholders.

Last year the 11-month melon was a hefty \$46,948,000. This year, for the same period the dividend aggregated only \$33,718,000.

Commerce Department points out that these are the publicly reported dividends, which normally represent from 60 to 65% of all dividends issued in an industry.

## Actor Joe Anthony Sells Metro Unproduced Play

Broadway and Hollywood actor Joseph Anthony, who played his first screen role for Metro eight years ago, sold the same studio his first play last week. Legit, which will be filmed by Metro without benefit of a Broadway production, is labeled "Some of the Sky." It had a summer theatre tryout a couple years ago.

Anthony closed last week in "Montserrat," Lillian Hellman play at the Fulton, N. Y. He was also recently in the John Garfield starer, "Skipper Next to God," and teaches acting technique at the American Theatre Wing. He was under contract to RKO and Metro before going into the Army and appeared in Dore Schary's M-G production of "Joe Smith, American." It was Schary who last week bought his play.

Agenting the sale was Larney Goodkind, former chief of Universal's eastern story department, who recently went into literary 10'ing. Goodkind also, during the past week, closed a deal with Duell, Sloan & Pearce for publication of cartoonist William Steig's next book, "The Agony in the Kindergarten." It will be published in March. It's Steig's seventh book of drawings, the last one having been published in 1947.

## L. A. to N. Y.

Mort Blumenstock  
Phil Brown  
Snouley Burnette  
Ed Cashman  
Phil Cochran  
Hume Cronyn  
Vic Damone  
John Garfield  
Gayle Gitterman  
Thomas Gomez  
Joe Kaufman  
Arthur Kennedy  
Peter Lawford  
Patrice Munnell  
Joe Newman  
Gregory Peck  
Jane Russell  
Irene M. Setnick  
Lee Straborn  
Colleen Townsend

## N. Y. to L. A.

Richard Aldrich  
Jose Ferrer  
Phyllis Hill  
Carleton Smith  
Bernard Straus

## N. Y. to Europe

David Brooks  
Dane Clark  
Jacqueline Deluher  
Milton Pickman  
Francoise Rosay  
Siegfried Stein

## Europe to N. Y.

Joe E. Brown  
Jacqueline Chartreux  
Ann Corio  
Harry d'Arrast  
Chloe Elmo  
Kathleen Ferrier  
Walter Lippmann  
Herschel McCoy  
Menahem Pressner  
Andre Raimbourg  
Jack Segal  
Uday Shankar  
Kenneth Spencer  
Marc Spiegel  
Richard Todd  
Bob Williams  
Hyman Zabl

# DISTRIBS DUCK MAVERICK PIX

## U.S. May Step Into RKO-Met Theatres Scrap; Battle With Reade Easing

In its current battle with theatre partners, RKO is considering a tactical move which can result in the appointment of a Dept. of Justice representative to sit on the board of directors of the Metropolitan Playhouses. The major may go into court before Feb. 16 and deposit its minority stock holdings in that big New York circuit with the Federal bench for administration. Should the step, currently under consideration, be taken, the D of J would undoubtedly insist that its representative or one of the court's be named to the Metropolitan board.

So far the major has been unable to arrive at any sort of amicable deal with other stockholders of the Gotham chain. Those interests are held mainly by the United Artists Theatres circuit and George Spyros and Charles P. Skouras. Request by RKO for the Metropolitan board to take the necessary legal steps which would permit RKO to sell its stock to the public has been nixed.

Change in RKO's tactics is a result of suddenly renewed talks between the company and Walter Reade aimed at an amicable break-up of their joint holdings in the Trenton-New Brunswick theatre circuit. Because of this development, Ned Depinet, RKO's prez, (Continued on page 16)

## M-G Getting Away From It All; Eastern Sneaks For 'Real' Audience Feel

Metro has inaugurated a new type of bush-bush sneak preview for the east in which the only people present outside the regular audience is a handful of technicians connected with the pic. Sneak is generally held on an early rough cut of the print before soundtrack and visual part of the negative have been fused. Company recently flew in its cutter and film editor for "Key to the City" for a screening in an obscure Long Island house.

Cutter flew in twice for "Battle-ground" before final editing. "Intruder in the Dust" was sneaked in Astoria. Only recent exception was "Stars in My Crown." Although this screening was under blankets so far as the press was concerned, Metro invited a number of ministers to attend and give their reactions. Film centers on the ministry.

Increased use of eastern sneaks by Metro stems from a dissatisfaction with previewwise Coast audiences. Entire operation is viewed as a technical means of improving the pic rather than an occasion for backslapping the producer, director and others involved in production.

## FP-CANADIAN TAKING OVER WINDSOR'S SEXTET

Windsor, Can., Dec. 27. Famous Players-Canadian circuit, Paramount affiliate in the Dominion, is taking over the six theatres of Paramount Windsor in a deal being closed next week. Simon Meretsky, FPC partner in the Windsor group, and his associate C. H. Merritt, are selling their part interest in five of the six houses to the parent chain. Sixth house, the Palace, owned in toto by Meretsky & Merritt, is being leased by FPC for 15 years.

Actual inking of papers and transfer of the houses will be put through Monday (2). Meretsky, operator of the six-theatre chain, stays on as adviser until Jan. 15. Now aged 70, he plans retirement from the theatre business.

Five houses affected by the sale are the Capitol, Tivoli, Empire, Park and Centre, all in Windsor. Negotiations were cooking several years ago when FPC conditioned the purchase on Meretsky staying on as supervisor of the chain. Meretsky nixed the condition.

### Universal's President

Nate Blumberg

accents the need for

**More Exhib-Distrib Co-op in the Field**

one of the many interesting byline features in the upcoming

**44th Anniversary Number**

of

**VARIETY**

Out Next Week

## 'Hot' Italian-Made Version of MG's 'Postman' in Suit

Another obstacle to the possibility of release in this country of the Italian-made "Obsession," alleged to be an authorized version of Metro's "The Postman Always Rings Twice," was disclosed last week. Metro and the producers of a French version of the James M. Cain novel are jointly filing a suit in Rome against the Italian producers, charging plagiarism and asking for an accounting of profits.

Italian pic was made in 1939 by G. Musso and directed by Luchino Visconti. American rights were bought a couple of years ago by International Counseling Co., headed by Germaine Gossier and David Pelham. They gave an option to Joseph Burstyn to handle U. S. distribution, but he has made no effort to release the pic because of Metro's threat to sue.

Rudy Solmsen, partner in Gladiator Films, which made the authorized French version in 1938, arrived in the U. S. last week. His pard in Gladiator was Charles (Continued on page 16)

## SUIT THREATENS PHILLY SYSTEM OF CLEARANCE

Philadelphia, Dec. 27. Anti-trust suit that challenges the entire Philly system of clearances and runs was filed here today (Tues.) in the Federal district court against the eight majors by A.M. Elita Theatres and Gap Co., operators of the Erlen theatre. Plaintiffs are demanding treble damages of \$1,108,000 and the right to play product day-and-date, first-run, with the downtown deluxe houses. Demand for the run was made previously and nixed by the distributors.

Erlen theatre is in the West Oak Lane section of Philly, suburban area far from the downtown flickeries. Because of this, plaintiffs assert that the theatre is not in competition with the deluxes and should not be forced to follow them by 21-28 days.

Should Erlen theatre upset the clearance, entire Philly area and its distant suburban houses would be radically affected.

### N. Y. HIT BY BALLET PIX

Ballet-conscious New York is currently getting its fill of entertainment. Beside the long-run presentation of Rank's "The Red Shoes" at the Bijou, there are no less than three ballet shorts currently playing the art house circuit.

They are "Satin Slippers" at the Riviera with "The Facts of Love," "Birth of a Ballet" with "Fame is the Spur" at the Little CineMet and "Ballets des Saisons" ("The Nativity") with "Saints and Sinners" at the Art.

## BAD QUALITY CUES BRUSHOFF

In the course of looking around for likely indie product for distribution in the coming year, film execs are running into an increasing amount of finished pix of unbelievably bad quality. There is a raft of celluloid available at most any terms, these execs report, but the stuff generally is so poorly made as to be unusable for theatrical purposes.

Hollywood dissidents and misfits from both eastern and western studios apparently are still able to raise outside coin for pet pic projects, if the amount of features currently being proffered to distributors are any test. In the past few months, a flock of off-key quality pix have been offered, with the coin behind these features coming from all sorts of aspiring but innocent invaders into the film biz.

One pic now making the rounds with no chance of legitimate distribution was bankrolled by a Carolina family that amassed its fortune in clams. Others stem from opulent shepherders, oil entrepreneurs and cattle men. Although wise to the ways of the industry, exhibs are a familiar target for disgruntled Hollywoodians who know best how to put together a pic.

Distrib execs who have sat through some of the worst epics ever to hit a projection screen (and rarely a theatre) are wonder- (Continued on page 18)

## No 20th Replacement For Lyman Munson, Who Resigned as Brit. Chief

With foreign currency devaluation trimming the major film companies' dollar earnings abroad, a tightening of both production and distribution overseas is in the works. First step in that direction was taken last week by 20th-Fox, with its decision not to replace Lyman Munson, who resigned as 20th production chief in England.

While devaluation will make some difference in the total volume of frozen currency, though effecting American earnings mainly when they are converted into dollars for remitting, it is still responsible for curbing foreign production plans. Twentieth production veepee Darryl F. Zanuck has said repeatedly that the amount of (Continued on page 18)

## National Boxoffice Survey

Xmas Holiday Booms Trade—'Lover' Stays First; 'Foxes' Close Second; 'Rib,' 'Affair' Next

National upswing already is underway and promises to hit unusually high figures in present stanza. Many houses reflect the results of pre-holiday blues in first three or four days of their current week but in such cities as New York and Philadelphia the upbeat was so big it is giving the nation-wide biz picture a rosy hue.

Bob Hope's "Great Lover" (Par) still is paring field, with its mildest week rated hefty, and most of them big to terrific. Close behind in second is "Prince of Foxes" (20th), which has the benefit of \$150,000 being garnered at big N. Y. Ruxy.

"Adam's Rib" (M-G) is third while "Holiday Affair" (RKO) is due to finish fourth. Another Metro newcomer, "Ambush," is pushing ahead to fifth position. "Lady Takes Sailor" (WB) is sixth, "On the Town" (M-G), seventh, and "Bagdad" (U), eighth. Runner-up films are "Bride for Sale" (RKO) and "All King's Men" (Col).

"Town" finished higher than seventh in actual money but had the big help of a record-breaking week of \$172,000 or better at vast N. Y. Music Hall, where it now is in third week.

Way out in front among the newcomers is "Samson and Delilah" (Par), playing its two initial dates at N. Y. Paramount and Rivoli. Cecil B. DeMille epic is setting a new all-time high for Par flagship at \$132,000 and is also smash at Riv. "Foolish Heart" (RKO) promises strong returns on basis of its first playdates in two L. A. theatres.

## Selznick-Korda Hassle May End In Suit; Latter Also Tiffing Goldwyn

### MPAA President

Eric Johnston

is of the opinion that

**Projecting the American Idea Around the World Makes U. S. Pix a Very Worthwhile Export**

an interesting editorial feature in the upcoming

**44th Anniversary Number**

of

**VARIETY**

Out Next Week

Battle between David O. Selznick and Sir Alexander Korda over terms of their co-production deal in England, which was thought to have been settled, has broken out afresh. As a result, Korda is refusing to deliver a negative of "The Third Man" to Selznick and plans for U. S. distribution will probably be delayed.

The British producer's dispute with Samuel Goldwyn on the latter's refusal to accept "Return of Pimpernel," which they jointly produced, also remains in the air. Both the Selznick and Goldwyn feuds are expected to develop into a welter of suits and countersuits in this country and England.

Selznick has only four prints of the Carol Reed film, "The Third Man." This presumably will permit him to go ahead with the U. S. preem, which is set for the Victoria theatre, N. Y., Jan. 18. However, it has already been pushed back from Jan. 8, presumably because of the battle between the two producers. Possibility is seen that Korda may seek an injunction or take other steps to hold up the American showing, since he claims that Selznick has broken his contract.

Dispute was supposedly all settled three weeks ago, after Selznick has sent attorney Milton Kramer to London from New York to negotiate revisions in the deal. Kramer left Robert Dann, Selznick's staff (Continued on page 12)

## Metro-Deutsch Still Anxious to Loosen UA's Grip on 'Innocence'

Metro is still anxious to acquire from Armand Deutsch rights to Taylor Caldwell's 1946 best-seller, "This Side of Innocence," if Deutsch succeeds in his continuing efforts to clear a number of hurdles to the deal. Topper is the figure of \$100,000 that prexy Grad Sears has named as the price for release by United Artists of its prior commitment to distribute the film.

Almost as big a stumbling block is the 10% interest in the film's profits held by the author. She received \$100,000 in cash plus the percentage for the screen rights when they were acquired by the Deutsch-Hal Horne Story Productions unit four years ago. Metro will go for no "partners" in its profits and the author is understood to be asking \$100,000 to relinquish her percentage agreement.

Producer Stanley Kramer, who was a minor partner in Story Productions, also owns a 5% interest in "Innocence" profits and has been serving as the middleman to break the impasse so that he can realize something out of his share. He is understood to have succeeded in getting Sears to reduce (Continued on page 16)

## FTC DROPS PROBE ON CONFIDENTIAL REPORTS

Washington, Dec. 27.

After a sweeping investigation into Confidential Reports, Inc., major distributors jointly operated checking bureau, Federal Trade Commission has dropped all further proceedings. CRI has been notified of the decision that the FTC "does not contemplate further proceedings in this matter."

Action by the FTC tosses out a number of complaints by exhibs that CRI permitted the exchange of information among majors on gross figures in particular theatres. Several exhib organizations maintained that CRI's formation was a violation of the monopoly laws.

In airing its decision, FTC ruled there was no point in proceeding further on the basis of facts disclosed in its probe. Investigation started early in 1949. In the course of it, entire operation of CRI came under review.

## 'King's Men' Top Film; N.Y. Critics Also Select Stars

In one of the hottest balloting sessions since its formation, the New York Film Critics named Columbia's "All the King's Men" as the "best picture of the year" at its 15th annual meeting yesterday (Tues.) at American Newspaper Guild headquarters in N. Y. Falling to attain the two-thirds majority required in the first five ballots, "King's Men" won top honors by a simple majority the sixth time around. Seventeen critics, repping 10 N. Y. dailies, gave nine votes to "King's Men," five to "Intruder in the Dust" (Metro) and three to "Fallen Idol," the latter a Korda (British) production released in the U. S. by Selznick.

Similar splits marked the naming of the best director, actor and actress of the year, with only "The Bicycle Thief" (Mayer-Burstyn release of Vittorio De Sica's Italian production) copping top honors on the first ballot as the best foreign language entry. Carol Reed, British director, was named the best in his category for his work in "Fallen Idol" on the sixth ballot, obtaining 11 votes to six for Clarence Brown, who megged "Intruder." Other directors in the running were Robert Rossen ("King's (Continued on page 16)

lah" (Par), playing its two initial dates at N. Y. Paramount and Rivoli. Cecil B. DeMille epic is setting a new all-time high for Par flagship at \$132,000 and is also smash at Riv. "Foolish Heart" (RKO) promises strong returns on basis of its first playdates in two L. A. theatres.

"Dancing in Dark" (20th) looms disappointingly in Washington and only fairly well in Minneapolis. "12 O'Clock High," from same company, is smash on L. A. teeoff for biggest money there this week. "Inspector General" (WB), which comes into N. Y. Strand this stanza, is great in Philly. "Pirates of Capri" (EL) while trim in N. Y., is good in Washington and fair in Chicago. "The Heiress" (Par), circulating more extensively this round, is rated great in Philly and good in Providence.

"Fallen Idol" (SRO) is doing okay currently in Chi and Philly. "Crooked Way" (UA) looms mild in Cincinnati.

"Sand" of Two Jims (Rep), which opens in N. Y. this week, continues socko in second San Francisco session. "Red Danube" (M-G), sturdy in Minneapolis, is strong on Montreal second frame.

(Complete Boxoffice Reports on Pages 8-9).

(On the other hand "Tombois" is basically a gangster film and as such offers little competition to Hollywood's more masterful cops 'n' robbers thrillers. In jumping into the crime-don't-pay bandwagon, the producers of this entry show the seamy side of the Italian export of Leghorn. With the

# KORDA'S 15 FILMS FOR 1950

## 'Samson's' TV Trailer—In Spades

Any doubts held by film publicists about the value of television to their ballyhoo campaigns must have been at least partially dispelled by the TV coverage at the Broadway Rivoli and Paramount twin openings Wednesday night (21) of Paramount's "Samson and Delilah." Pickup, carried by DuMont stations in six cities, had too many camera fluffs to represent good video but the appearance before the lenses of an imposing array of celebs must have held viewer interest for the full half-hour. And even the Par flackery couldn't have written better plugs for "Samson" than the celebs gave out with.

To insure the show's running as smoothly as possible, most of those interviewed on their entrance into the theatres were corralled earlier in the evening and taken to dinner by the Par staff. Whether they were also briefed on what they should say into the mike was not disclosed but they banded the word "masterpiece" around so much that it became almost trite. Par used its own camera crew and mobile video equipment and, through its stock interest in DuMont, arranged for the web to carry the show at no cost. Thus, the expense incurred by Par was virtually negligible in view of the socko trailer the company got. Interviews were handled at the Paramount by Arthur Van Horn and at the Rivoli by Bill Slater, with the dialog going out simultaneously to Mutual radio stations throughout the country.

That doubt still exists over TV's value to film exploitation was indicated by the fact that there were no cameras at the prems Thursday night (22) of 20th-Fox's "Prince of Foxes" at the Roxy and Metro's "East Side, West Side" at Loew's State. Both Metro and 20th, however, have used video to cover other preem stunts, which might prove the major companies are readying an about-face on their whole attitude towards TV. *Stal.*

## Distrib Flacks Hypo Drum-beating In Xmas-New Year Splurge of Big Pix

Christmas-New Year splurge of important pic releases had distrib flackeries jumping through the hoop to cop the public's attention on first-run openings. Ballyhoo activities went into high, demonstrating again the added distrib awareness that the h.o. payoff responds to the amount of excitement generated. Paramount, Metro, Universal, 20th-Fox and Eagle Lion all joined in the drum-beating.

Bally on Eagle Lion's "Guilty of Treason," film based on the trial of Cardinal Mindszenty, got off on a high decibel note last night (Tuesday) when EL combined with the Overseas Press Club to stage a 1,000 guest reception and screening at the Waldorf-Astoria (N.Y.). Press club ran the affair on the first anniversary of the Hungarian Cardinal's arrest. Dinner was broadcast overseas by the Voice of America and handled nationally on radio and video networks. "Treason" is built around the life and trial of Cardinal Mindszenty.

World preem of Metro's "East Side, West Side," at Loew's State (N.Y.) last Thursday (22) was angled by the company to get away from the special invitational lists of notables. Some 2,300 seats went on sale to the public at regular prices on a first come, first served basis. Remaining 1,000 seats were (Continued on page 14)

## FEITEL IN KAMEN SPOT ON DISNEY LICENSING

Chester Fettel has been named representative for the Walt Disney Organization in activities covering licensing of Disney characters in advertising and merchandising, according to a company announcement yesterday (Tues.).

Licensing of Disney characters for commercial purposes reverted to Disney following the death of Kay Kamen, who long controlled that phase of the firm's operations. Fettel was associated with Kamen for the past 12 years. Howard F. Barnick, formerly with the Disney studio, becomes office manager of the licensing branch. Same policies will prevail in the future.

## 1st Film Script Set

### By Broadway Prods

Hollywood, Dec. 27. As the first feature on its 1950 program Broadway Productions will make "Dark Horizon" from original story by Peter Brooke and Larry Klein. Story was purchased by Broadway from Stanley Neal Productions.

This is the first venture of the group, composed of Rocky Mountain exhibitors and industrial film production execs, since it was formed recently.

## No Quiz Kid

An editor of the N.Y. Herald Tribune, spotting the long line at the Paramount theatre last week before the doors opened for "Samson and Delilah," sent a reporter to make a survey of what would cause people to get up at 7 a.m. to see a film.

Picking a lumber-jacketed youth as his first subject, the answer almost caused the HIT man to quit then and there. "What made you get up at 7 o'clock to come here?" he inquired. Fellow looked at him in surprise and shot back: "Why, what else is there to do?"

## More 20th-Fox A's If Not More Pix

Stepup in the 20th-Fox release schedule for 1950 as confirmed recently by sales veepee Andy W. Smith, Jr., is expected to evoke no overall boost in the number of films to be distributed. Instead, 20th will release more studio A productions than it did in 1949 but trim the number of lesser budgeted pix it distributes for outside indie producers.

Move would be in line with Smith's reasoning that impending divorce, by creating hotter competition among distrib for playdates, will necessitate a boost in the number of quality films released by each company. Twentieth sales chief also pointed out that the shorter playing time being racked up by all films now calls for a releasing hypo, indicating 20th will be prepared to turn out even more pictures if the market provides. (Continued on page 14)

## Travel Editor

### Dick Joseph

sets 1950 as a peak tourism year and

A World on the Lam

one of the many byline features in the upcoming

44th Anniversary Number

of

VARIETY

Out Next Week

## MAY TOP RANK FOR FIRST TIME

Sir Alexander Korda will probably move ahead of J. Arthur Rank during 1950 in quantity of British film production, it was disclosed this week by Morris Helpin, Korda's U.S. rep. on his return to New York from three weeks of huddles with the producer in London. At the same time, Helpin added, Korda has completed a herculean reorganization of his production units to consolidate and trim them in order to hold costs to an absolute minimum.

Budgets will not be permitted to exceed £250,000 (\$700,000) except in very unusual circumstances, Helpin said. In addition, all producers and directors working under the Korda banner are under obligation to get two minutes of finished film in the can every shooting day. They are also under orders to eliminate all frills.

To keep overhead at a minimum, Helpin explained, Korda has pared his setup down to four production units under regular long-term contract. One is headed by himself, another by Carol Reed, a third by Michael Powell & Emeric Pressburger and a fourth by Korda's brother, Zoltan.

Other unit chiefs who will work under the Korda standard only when an appropriate occasion arises are Frank Launder and Sidney Gilliat, Herbert Wilcox, Anthony Asquith and Anatole de Gruenwald. In addition, Korda may buy up rights or aid in financing of some Continental productions for distribution by his British Lion.

(Continued on page 18)

## Skirball-Manning's Iffy Deal on Carol Reed in U.S.

Still another footnote was added this week to the running dispute between Morris Helpin, Sir Alexander Korda's rep in the U.S., and Bruce Manning and Jack Skirball over the status of producer-director Carol Reed's contract to the Skirball-Manning unit. American producers recently announced that they have Reed, ace British filmmaker, under part to make a pic for them here. That was denied by Helpin, who said Reed was under contract to Korda.

Reed, interviewed by VARIETY in England last week, agreed that he had a commitment to Skirball-Manning, but said it was non-exclusive. It was learned this week that it provides, in addition, that he is to make a pic for S-M only if he decides to come to the U.S. at any future time. In other words, should he come to America, he'd have to do a film for the unit before making one for any other producer.

Also the pact provides, S-M can submit scripts to him, but he is to make only what he likes. His pact with S-M is understood to have grown out of a commitment that the unit took over from Universal, which in turn was acquired from J. Arthur Rank. Latter obtained it as part of the deal by which he released Reed from a contract so he could go to work for Korda.

Reed has about 3½ more years to go on a five-year ticket with Korda. Interest in him now is hot as a result of the success of his two most recent pix, "The Fallen Idol" and "The Third Man." Both were co-produced by Korda with David O. Selznick and Selznick Releasing Organization in distributing them in this country.

## Argosy Co. Folding

Hollywood, Dec. 27.

John Ford and Merian C. Cooper are folding their Argosy company on delivery of their latest picture, "Wagon Master," slated to hit the screen in March. Drums of notice have been sent to 15 members of the company.

Argosy may resume operations later, probably in cooperation with a major studio which will take over the financial gamble.

## Rank Sets Five Joint Productions

### With Par, U, RKO, Col. in Brit. for '50

## Universal's Sales VP

### Bill Scully

is another who favors

## Greater Autonomy For Field Men

an interesting editorial feature in the upcoming

44th Anniversary Number

of

VARIETY

Out Next Week

## 3 More Exhibs File for Video

Washington, Dec. 27.

With three more exhibitor groups submitting petitions, 16 members of the Theatre Owners of America have now filed with the Federal Communications Commission for theatre television frequencies. Requests for hearings to consider needs of the service have previously been made by TOA itself, Motion Picture Assn. of America, Paramount, 20th-Fox and Society of Motion Picture Engineers. Through their counsel, Marcus Cohn, the following submitted petitions last week: Renaissance Theatre Corp., operators of 29 houses in Chicago, including the Oriental and the Woods; Motion Picture Theatre Owners of D.C., headed by A. Julian Brylawski, representing 75 houses in the Washington area; Lockwood and Gordon Enterprises, Inc., headed by Louis M. Gordon, operating 19 houses.

## Exhibit Services TV to Patrons

Kansas City, Dec. 27.

Standard television as a theatre attraction is an experiment being tried by M.D. "Babe" Cohn, manager of the Paramount, as he operates a theatre within a theatre. Since the advent of TV to K.C. last October, Cohn has had a regular receiver in operation in his lobby nightly and furnishes chairs for patrons.

With about a dozen chairs arranged in regular rows, Cohn reports there is hardly a night when the little TV theatre does not have standees or a holdout during the hours of WDAF-TV on the air—usually 6 to 10 p.m.

## N. Y. Film Bd. Elects

N.Y. Film Board of Trade elected new officers for coming year at meeting last week. Phil Hodes of RKO, was named proxy, and Abe Dickstein, United Artists, secretary.

Other officers elected were Saul Trauser, Columbia, first veepee; Myron Sattler, Paramount, second veepee; and William Murphy, Republic, treasurer. Louis Nizer still remains as executive secretary and general counsel.

## 20th Century Production Chief

### Darryl F. Zanuck

has his own views on

## Cycles and Global Production

an interesting byline feature in the upcoming

44th Anniversary Number

of

VARIETY

Out Next Week

As negotiations for jointly-produced pix of J. Arthur Rank and American majors approximate the jelling-point, it now becomes apparent that at least five co-sponsored films will be made in Britain during the next 12 months. Of these, two will carry the Universal stamp, while one apiece will have the Paramount, RKO and Columbia labels.

Paramount and Rank have reached a deal to jointly produce "Trio," sequel to Somerset Maugham's b.o. clicker "Quartet" as the duo's pooled filmmaking effort. Final papers have yet to be inked, but it is understood that Par and Rank contemplate a division of the world on distribution rights rather than co-selling maneuvers. Rank will get the Eastern Hemisphere, while Par takes the film for the Western half.

Under current arrangements, pic will be produced without the importation of American stars. "Trio" is a collection of three short stories by Maugham made along the lines of "Quartet," which included four unconnected briefs of the author.

As for RKO, company is now prowling for a likely American star to play in its co-backed pic with Rank. Film will be "China Run," with the script ready for filming once a Yank thespian has been selected. Columbia and Rank are still looking over scripts for a one-pie stint Joseph A. McConville, Col's foreign dept. head, recently huddled with Rank in London on his current trip abroad.

U and Rank are working on two filmizations scripted and directed by Noel Coward. First of the duo, "The Astonished Heart," has already been lensed. It is an adaptation of one of the several short plays from Coward's "Tonight at 8:30."

## PLAGIARISM CLAIM VS. RANK'S 'PIMLICO'

Eagle Lion distributors in the U.S. of J. Arthur Rank's "Passport to Pimlico" was named defendant in a piracy suit filed in N.Y. federal court last week by Betty Joe Weaver and Kurt Hellmer. Plaintiffs charge that the plot and dramatic situations of "Passport" was lifted from their yarn, "These Trifling Causes."

"Causes," according to the complaint, was written by Miss Weaver and Hellmer prior to September, 1948. Work is an unpublished effort, but the writers hold common law rights. Action asks an injunction and an accounting of the profits. "Passport" is an Ealing Studio-Michael Balcon production. T. E. B. Clarke wrote the screenplay.

## Hayward Seeks Pic Rights to Short Story

Hollywood, Dec. 27.

Film rights to "Bear Window," a short story by William Irish, are being sought by Broadway producer Leland Hayward. Rights are now held by producer B. G. De Sylva and attorney George Cohen, having been acquired upon the liquidation of the former owner, B. G. De Sylva Productions.

Hayward is also reportedly dickering with novelist-playwright Irwin Shaw to write a series of screen stories. Both the producer and Shaw are currently in New York.

## Par's 4 in Jan.

Hollywood, Dec. 27.

Paramount tees off its 1950 production program with four January starters, the largest number for that month in a number of years.

Lineup consists of "Union Station," "My Friend Irma Goes West," "Montana Rides" and "No Escape."

# Yuletide Tilts L.A.: '12 O'Clock' High \$90,000, 'Lover' Robust 36G, 'Foolish' Rousing 24G, 'Bride' Tasty \$32,000

Los Angeles, Dec. 27.

Yuletide season is brightening business here this round, upbeat starting as soon as Christmas home celebrations were over. Top coin is being garnered by "12 O'Clock High" in five theatres, with better than smash \$90,000 likely. Despite being launched during pre-Xmas slump, "Great Lover" looks big \$36,000 in two Paramount houses.

Also doing well is "Foolish Heart" with rousing \$24,000 in special two-theatre run. "Big Wheel" too is doing nicely with \$26,000 in four spots. "Bride For Sale" looks okay \$32,000 in two houses, including three days of pre-holiday slump. "Bagdad" shapes nice \$30,000 in six sites.

"Battleground" is still making big first-run noise in final six days, fourth week with strong \$27,000 in two locations. "Hasty Heart" is picking up to solid \$36,000 in second week, three sites. "D.O.A." is only fair \$3,200 on special one-week booking at Hollywood Music Hall, run being to qualify for Academy nomination.

**Estimates for This Week**  
Beverly Hills, Downtown, Hawaii, Forum Music Hall (Prin-Cor) (834, 902, 1,106, 2,100, 55-61) — "Big Wheel" (UA) and "Red Desert" (Lippert) Okay \$26,000. Last week, "Home of Brave" (UA) and "Champion" (UA) (2d wk-9 days), \$10,200.

Chinese, Los Angeles, Layola, Uptown, Wilshire (FWC) (2,048, 2,097, 1,248, 1,719, 2,296, 60-81) — "12 O'Clock High" (20th). Opened for special run, with wow \$90,000 or better. Last week, "Prince of Foxes" (20th) and "Thrill" (RKO) (2d wk-9 days), good \$46,500.

Down-Crown, Hollywood, Wilshire (WB) (1,757, 2,756, 2,344, 60-81) — "Hasty Heart" (WB) (2d wk). Up to fine \$36,000. Last week, \$32,100.

Loew's State, Egyptian (UA) (2,404, 1,538, 60-81) — "Battleground" (M-G) (4th wk-6 days). Solid \$27,000. Last week, very handsome \$27,900.

Pantages, Hillstreet (RKO) (2,812, 2,880, 50-81) — "Bride for Sale" (RKO) and "Girls' School" (Col). Okay \$32,000. Last week, "Dangerous Profession" (RKO) and "Bodyhold" (Col), \$20,900.

Los Angeles, Hollywood Paramount (F&M) (3,398, 1,451, 50-81) — "Great Lover" (Par) and "Golden Stallion" (Rep). LA only. Big \$36,000. Last week, "Red, Hot, Blue" (Par) and "Song Surrender" (Par) (2d wk), \$13,600.

Ritz, Globe, Studio City, Vogue, Culver, Belmont (FWC) (1,370, 799, 880, 885, 1,145, 1,532, 60-81) — "Bagdad" (U) and "Holiday Varieties" (Indie). Nice \$30,000. Last week, "Farwell Arms" (WB) and "Hatchet Man" (WB) (reissues) (10 days) in five sites, \$14,600.

United Artists, Four Star (UA) (2,100, 900, 60-81) — "My Foolish Heart" (RKO). Teamed together as new first-run unit. Looks rousing \$24,000. Last week, split up with other theatres on reissues.

Orpheum (Downtown) (2,210, 50-85) — "Kid From Cleveland" (Rep) (2d run) with Lantte and "Sandy Dreams" TV kiddie revue on stage. Oke \$15,000. Last week, "Black Midnight" (Mono) (2d run) with vaude \$17,200.

Carthay Circle (FWC) (1,518, 85-150) — "Heiress" (Par) (10th wk-5 days). Slim \$2,000. Last week, \$1,900.

Fine Arts (FWC) (679, 85-81) — "Fallen Idol" (SRO) (3th wk). Mild \$3,000. Last week, \$3,300.

Hollywood Music Hall (Prin-Cor) (512, 55-85) — "D.O.A." (UA). In for special week's run to qualify for Academy nomination. Fair \$3,200. Last week, not first-run.

## 'Ichabod' Mild \$9,000 in Mont'l; 'Danube' 13G, 2d

Montreal, Dec. 27.

Holdovers in most deluxers but holidays will spark trade. "Ichabod" shapes best of new pic but modest at Palace. "Red Danube" looks top holdover with strong session at Loew's.

**Estimates for This Week**  
Loew's (CT) (2,855, 40-85) — "Red Danube" (M-G) (2d wk). Holding well at \$13,000, after good opener at \$16,000.

Capitol (CT) (2,412, 34-40) — "Wizard of Oz" (M-G) (reissue) (2d wk). Down to \$10,000 after oke \$15,500 in first.

Palace (CT) (2,625, 34-40) — (Continued on page 18)

## Broadway Grosses

**Estimated Total Gross**  
**This Week** \$280,300  
(Based on 17 theatres)  
**Last Year** \$820,500  
(Based on 18 theatres.)

## Foxes' Huge 18G, Buff; 'Ambush' 17G

Buffalo, Dec. 27.

Christmas holiday crowds are pushing up biz at many spots this week. "Ambush" at the Buffalo and "Prince of Foxes" at the Center shape standout, both being big.

**Estimates for This Week**  
Buffalo (Loew's) (3,500, 40-70) — "Ambush" (M-G) and "Golden Eye" (Mono). Big \$17,000 or near. Last week, "Tension" (M-G) and "Without Honor" (UA), \$10,000.

Paramount (Par) (3,000, 40-70) — "Lady Takes Sailor" (WB) and "Panther Island" (WB). Nice \$14,000. Last week, "Lady Eve" (Par) and "Holiday Inn" (Par) (reissues), \$9,500.

Center (Par) (2,100, 40-70) — "Prince of Foxes" (20th). Smash \$18,000 or close. Last week, "Bengal Lancer" (Par) and "Beau Geste" (Par) (reissues), \$9,000.

Lafayette (Basil) (3,000, 40-70) — "Reckless Moment" (Col) and "Holiday in Havana" (Col). Mild \$8,000 in 9 days. Last week, "Free for All" (U) and "Blue Lagoon" (U), \$7,000.

Century (20th Cent.) (3,000, 40-70) — "Holiday Affair" (RKO) and "Masked Raiders" (RKO). Fine \$12,000 or better. Last week, "Dangerous Profession" (RKO) and "Feathered Serpent" (Mono), \$10,500.

## 'Affair' Wow \$14,000 in Seattle; 'Lover' Sturdy 12G, 'Foxes' Forte 15G

Seattle, Dec. 27.

Boxoffice trade is soaring this week. Standout are "Great Lover" at Coliseum and "Holiday Affair" at Music Hall. "Prince of Foxes" also is big at Fifth Avenue.

**Estimates for This Week**  
Coliseum (Evergreen) (1,877, 50-84) — "Great Lover" (Par) and "Trapped" (EL). Great \$12,000. Last week, "Border Incident" (M-G) and "Tough Assignment" (Indie), fairish \$6,100.

Fifth Avenue (Evergreen) (2,230, 50-84) — "Prince of Foxes" (20th) and "Bodyhold" (Col). Ballyhoo helping to big \$15,000. Last week, "Adam's Rib" (M-G) and "Prison Warden" (Col) (3d wk-10 days), good \$8,000.

Liberty Theatres, Inc. (1,600, 50-84) — "All King's Men" (Col) and "Girls' School" (Col). Solid \$11,000. Last week, "Tell To Judge" (Col) and "Mary Ryan, Detective" (Col) (2d wk-10 days), \$6,000.

Music Box (Hamrick) (850, 50-84) — "Bride for Sale" (RKO) and "Deputy Marshal" (Indie) (3d wk). Nice \$4,000. Last week, "Leave" (Continued on page 18)

## Robt. Taylor Great \$18,000 in St. Loo; 'Lady'-Vaude Lush 20G, 'Bride' 14G, 2d

St. Louis, Dec. 27.

Christmas holiday is boosting biz at big cinemas here this stanza, with most houses showing a marked pickup over recent weeks.

"Lady Takes Sailor," with resumption of vaude at huge Fox looks solid for top coin. "Ambush," new Robt. Taylor starrer, is making much better showing, however, with sock round at Loew's. "Bride for Sale" also shapes sturdy at Missouri, and "Great Lover" still is strong at St. Louis, both in second rounds.

**Estimates for This Week**  
Ambassador (F&M) (3,000, 50-75) — "Everybody Does It" (20th) and "Miracle 34th Street" (20th) (reissue). Good \$12,000. Last week,

## 'OUTLAW' BIG \$17,500, PROV.; 'LOVER' \$18,000

Providence, Dec. 27.

With the Christmas school holiday on in full swing, biz shapes solid this week. Standout are "Great Lover" at Strand and "The Outlaw" at Albee. All stands look brighter.

**Estimates for This Week**  
Albee (RKO) (2,200, 44-65) — "The Outlaw" (RKO). Stout \$17,500. Last week, "Abandoned" (U) and "Shark God" (SG), fair \$10,000.

Pay's (Pay) (1,400, 44-65) — "Cowboys and Indians" (Rep) and vaude onstage. Kiddies bill looks great \$9,000. Last week, "The Payoff" (Indie) (re issue) and vaude, weak \$5,500.

Majestic (Pay) (2,200, 44-65) — "Leave Them Laughing" (WB). Sturdy \$16,000. Last week, "Fighting Man" (20th) and "Golden Madonna" (Indie), meek \$5,000.

Metropolitan (Snider) (3,100, 44-65) — "The Heiress" (20th). Good \$16,500. Last week, "Pinky" (20th) (3d wk), \$5,500.

State (Loew) (3,200, 44-65) — "On the Town" (M-G). Robust \$16,000. Last week, "Tension" (M-G) and "Border Incident" (M-G), \$13,000.

Strand (Silverman) (2,200, 44-65) — "Great Lover" (Par). Sock \$18,000. Last week, "Renegades" (Col) and "Desperado" (Col) (reissues), \$8,000.

## 'Affair' \$16,000 Tops Drab Hub

Boston, Dec. 27.

"Blue Christmas" still is theme song around town with boxoffice activity at low ebb. Double holiday helped slightly and was far from expectations. "The Heiress" at Met and "Prince of Foxes" at the Astor opened Sunday (25). Both shape okay. "Ambush" at State and Orpheum, and "Holiday Affair" at Memorial look fair. Other newcomers, "Undertow" at Boston, and "Red River" at Paramount and Fenway are only so-so.

**Estimates for This Week**  
Astor (Jaycox) (1,200, 40-85) — "Prince of Foxes" (20th). Opened Sunday (25). Okay seah looks. Last week, subsequent-run.

Boston (RKO) (3,200, 40-85) — "Undertow" (U) and "Arctic Fury" (RKO). Thin \$13,000. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (reissues), \$10,000.

Fenway (NET) (1,373, 40-85) — "Red River" (UA) and "Pittfall" (UA). Thin \$5,000. Last week, "Stampede" (Mono) and "Girl in Heart" (Mono), \$4,000.

Memorial (RKO) (1,500, 40-85) — "Holiday Affair" (RKO). Fair \$16,000. Last week, "Bagdad" (U) (2d wk), \$11,000.

Metropolitan (NET) (4,376, 40-85) — "Heiress" (Par) and "Change of Heart" (Indie). Opened Sunday (25). Last week, "Holiday Inn" and "Lady Eve" (Par) (reissues), slow \$11,000.

Orpheum (Loew) (3,000, 40-85) — "Ambush" (M-G) and "Challenge to Lassie" (M-G). Fair \$15,000. Last week, "Intruder in Dust" (M-G) and "Tension" (M-G), topped town at \$16,000.

Paramount (NET) (1,700, 40-85) — "Red River" (UA) and "Pittfall" (UA). Mild \$10,000. Last week, "Stampede" (Mono) and "Girl in Heart" (Mono), \$9,000.

State (Loew) (3,300, 40-85) — "Ambush" (M-G) and "Challenge to Lassie" (M-G). Thin \$10,000. Last week, "Intruder in Dust" (M-G) and "Tension" (M-G), \$11,000.

"Tell To Judge" (Col) and "Beautiful Doll" (20th), \$8,000.

Fox (F&M) (5,000, 50-75) — "Lady Takes Sailor" (WB) and vaude. Sweet \$20,000. Last week, "Gone With Wind" (M-G) (reissue), \$7,000.

Loew's (Loew) (3,172, 50-75) — "Ambush" (M-G) and "Prison Warden" (Col). Sock \$18,000. Last week, "Tension" (M-G) and "Reckless Moment" (Col) (2d wk), \$9,000.

Missouri (F&M) (3,500, 50-75) — "Bride for Sale" (RKO) (2d wk) and "Master Mind" (Mono). Solid \$14,000 or over. Last week, "Bride for Sale" (RKO) and "Quartet" (EL) (2d wk), \$6,000.

St. Louis (F&M) (4,000, 50-75) — "Great Lover" (Par) and "Dangerous Profession" (RKO) (2d wk). Big \$13,000 after \$10,000 initial stanza.

## Hope Hefty \$22,000 in Frisco; 'Rib' Fat 18G, 'Two Jima' Rousing 23G, 2d

San Francisco, Dec. 27.

Holiday business so far is only fairish here. Despite rather slim takings, "Great Lover" is smash at the Paramount while "Sands of two Jima" is holding up remarkably big in second round at the Fox. U.S. Marines' opus reached sock total opening week despite usual pre-Xmas downbeat. Also nice is "Adam's Rib" at Warfield. "Bagdad" looks disappointing in two houses although pickup since late Sunday may help.

**Key City Grosses**  
**Estimated Total Gross**  
**This Week** \$2,804,000  
(Based on 21 cities, 178 theatres, chiefly first runs, including N.Y.)  
**Total Gross Same Week**  
**Last Year** \$3,387,500  
(Based on 23 cities and 225 theatres.)

**Estimates for This Week**  
Golden Gate (RKO) (2,844, 60-85) — "Dangerous Profession" (RKO) and "Mysterious Desperado" (RKO). Okay \$13,500. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues), fair \$11,000.

Fox (FWC) (4,651, 60-85) — "Sands of two Jima" (Rep) (2d wk). Still great at \$23,000. Last week, sock \$35,000.

Warfield (FWC) (2,656, 60-85) — "Adam's Rib" (M-G). Fine \$18,000. Last week, "Forsyte Woman" (M-G) (3d wk), thin \$8,000.

Paramount (Par) (2,846, 60-85) — "Great Lover" (Par) and "Tough Assignment" (Indie). Hefty \$22,000 for Bob Hope comedy. Last week, "Leave Them Laughing" (WB) and "Green Finger" (Indie) (2d wk), weak \$10,500.

St. Francis (Par) (1,400, 60-85) — "The Heiress" (Par) (5th wk). Nice \$7,000. Last week, \$9,000.

Orpheum (No Coast) (2,448, 55-85) — "Bagdad" (U) and "Satan's Cradle" (U). Okay \$10,000 or less. Last week, "Baby Makes Three" (Col) and "Feudin' Rhythm" (Col), \$9,000.

United Artists (No Coast) (1,207, 55-85) — "Big Wheel" (UA). Pleasing \$5,000. Last week, "Jolson Sings Again" (Col) (8th wk), \$3,900.

Stagedoor (Ackerman-Rosener) (370, 51-82) — "Red Shoes" (EL) (31st-final wk). Strong \$4,000. Last week, \$3,900.

Enquire (No Coast) (955, 55-85) — "Bagdad" (U) and "Satan's Cradle" (U). Modest \$4,500. Last week, "Free for All" (U) and "Abandoned" (U) (2d wk), \$3,400.

Clay (Rosener) (400, 65-85) — "Quartet" (EL) (14th wk). Holding to \$2,000. Last week, nice \$2,200.

Larkin (Rosener) (400, 65-85) — "Scoundrel" (Par) and "Crime Without Passion" (Par) (reissues) (3d wk). Solid \$2,000. Last week, same.

Missouri (RKO) (2,650, 45-85) — "Holiday Affair" (RKO) and "Mysterious Desperado" (RKO). Over average \$13,000 in 10 days. Last week, "Reckless Moment" (RKO) and "Kazan" (Col), \$7,300.

Orpheum (Fox Midwest) (1,847, 55-75) — "Prince of Foxes" (20th). Sock \$15,000 or near. Reopens house after being dark for two weeks.

Paramount (Par) (1,900, 45-85) — "Great Lover" (Par). Big \$14,000, and holds. Last week, "Beyond Forest" (WB) (2d wk), \$6,500.

Roxy (Durwood) (900, 45-85) — "Baby Makes Three" (Col) and "Big Fight" (Mono). Satisfactory \$3,500. Last week, "Trapped" (EL) and "Assigned to Danger" (EL), slow \$2,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700, 45-85) — "Bagdad" (U) and "Undertow" (U) (2d wk). Nice \$11,000. Last week, surprisingly strong at \$14,000, but below hopes.

**'Foxes' Fast \$19,000 in Port; 'Rib' Sturdy 11G**

Portland, Ore., Dec. 27.

Good product and holiday vacationists here are pouring plenty of coin into firstruns this week. "Adam's Rib" at United Artists and "Prince of Foxes" at Orpheum and Oriental look best. "Great Lover" is faring well on holdover at Paramount.

**Estimates for This Week**  
Broadway (Parker) (1,832, 50-85) — "Lady Takes Sailor" (WB) and "Heliore" (Rep). Big \$9,500. Last week, "Free for All" (U) and "Abandoned" (U), \$8,800.

Mayfair (Parker) (1,500, 50-85) — "Savage Splendor" (RKO) and "Indian Agent" (RKO). Okay \$4,500. Last week, "Hill Ice" (U) and "Hold That Ghost" (U) (reissues), okay \$5,000.

Oriental (H-E) (2,000, 50-85) — "Prince of Foxes" (20th) and "Deputy Marshal" (SG). day-date with Orpheum. Smash \$8,000 or near. Last week, "Great Lover" (Par) and "Chinatown Midnight" (Col), big \$8,000.

Orpheum (H-E) (1,750, 50-85) — "Prince of Foxes" (20th) and "Deputy Marshal" (SG). Also Oriental. Giant \$11,000. Last week, "Holiday Inn" (Par) and "Lady Eve" (Par) (reissues), solid \$6,000.

Paramount (H-E) (3,400, 50-85) — "Great Lover" (Par) and "Chinatown Midnight" (Col) (2d wk). Solid \$8,000. Last week, big \$10,000.

United Artists (Parker) (895, 50-85) — "Adam's Rib" (M-G). Giant \$11,000 or over. Last week, "Story Molly X" (U), \$4,500.

## Hope Cheers Sluggish Denver, Torrid \$14,000; 'Affair' Modest at 10G

Denver, Dec. 27.

Biz continued about the worst in a year until late Sunday afternoon (Christmas Day), with upturn then coming too late to help much. Despite sluggish tone, "Great Lover" is great at Denham while "Adam's Rib" looks big at Broadway.

**Estimates for This Week**  
Broadway (Wolfberg) (1,500, 35-74) — "Adam's Rib" (M-G). Big \$9,000 and holding. Last week, "Forsyte Woman" (M-G), \$4,000 in 4th week.

Denham (Cockrill) (1,750, 35-70) — "Great Lover" (Par). Great \$14,000 for Bob Hope comedy. Holds over. Last week, "Holiday Inn" (Par) (2d wk) and "Lady Eve" (Par) (reissues), good \$10,500.

Denver (Fox) (2,525, 35-74) — "Thieves' Highway" (20th) and "Zamba" (EL). day-date with Enquire, Webber. Dim \$6,000 in 5 days. Last week, "Seabiscuit" (WB) and "Post Office Investigator" (Rep), \$11,000.

Enquire (Fox) (742, 35-74) — "Thieves' Highway" (20th) and "Zamba" (EL). also Denver. Webber. Drab \$1,000 in 5 days. Last week, "Christopher Columbus" (U) and "Joe Palooka Counterpunch" (Mono), \$1,800.

Orpheum (RKO) (2,600, 35-74) — "Holiday Affair" (RKO) and "Devil's Henchmen" (Col). On slow slide at \$10,000. Last week, "Dangerous Profession" (RKO) and "One Woman's Story" (U), \$10,000 in 6 days.

Paramount (Fox) (2,200, 35-74) — "Reckless Moment" (Col) and "Project X" (FC). Thin \$3,000 in 5 days. Last week, "Christopher Columbus" (U) and "Joe Palooka Counterpunch" (Mono), \$6,000.

Vogue (Wolfberg) (600, 60-74) — "Spring Park Lane" (EL). Fine \$9,000. Holds. Last week, "Lystrata" (Indie), good \$2,500.

Webber (Fox) (750, 35-74) — "Thieves' Highway" (20th) and "Zamba" (EL). also Denver. Enquire. Slight \$1,000 in 5 days. Last week, "Seabiscuit" (WB) and "Post Office Investigator" (Rep), \$1,500.

# Cold, Snow Slough Chi Albeit 'Lover' Plus Tufts-3 Suns Socko \$60,000; 'Profession' Oke 10G, 'Sailor' 12G, 2d

Chicago, Dec. 27.—Cold wave accompanied by snow, plus three nabe B&K vaude shows will cut into Loop take but will be helped by long weekend holiday. Best of the newcomers looks to be "Great Lover" at the Chicago backed by big stage show with Sonny Tufts, Harvey Stone and three Suns in person. Combination should hit sock \$60,000.

Other product is not too good with top releases coming in next session. "Prince of Foxes," "Inspector General," "Sands of Iwo Jima," "Outlaw," and "On the Town" are set to open before New Year's upbeat. "Dangerous Profession" at the Grand looks okay \$10,000. "Nevadan" at United Artists is heading for neat \$12,000.

Holdovers present better picture with several promising to equal last week's take. Best of the second weekers will be "Holiday Affair" at Palace with neat \$11,000. "Without Honor" and stage show at Oriental is miger \$27,000. "Lady Takes a Sailor" at State-Lake looks pert \$12,000, also in second round. "Pirates of Capri" and "Girl in My Heart" at Roosevelt is only slight \$7,000 in second week.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—  
"Great Lover" (Par) with Sonny Tufts, Three Suns and Harvey Stone in person. Hefty \$60,000. Last week, "Red Hot, Blue" (Par) with King Cole Trio (2d wk), \$23,000.  
Garrick (B&K) (900; 50-98)—  
"Port of New York" (EL) Bright \$7,000. Last week, "Hi Ice" (EL) and "Letter of Introduction" (EL) (reissues), \$4,000.  
Grand (RKO) (1,500; 50-98)—  
"Dangerous Profession" (RKO). Okay \$10,000. Last week, "Once Upon a Honeymoon" (RKO) (reissue), \$7,500.  
Oriental (Esaneca) (3,400; 50-98)—  
"Without Honor" (UA) with vaude (2d wk). Weak \$27,000. Last week, \$29,000.  
Palace (RKO) (2,500; 50-98)—  
"Holiday Affair" (RKO) (2d wk). Fine \$11,000. Last week, \$11,500.  
Rialto (Indie) (1,700; 50-98)—  
"Stormy Weather" (20th) and "Little Colonel" (20th) (reissues) (2d wk). Slight \$6,500. Last week, \$6,000.  
Roosevelt (B&K) (1,500; 50-98)—  
"Pirates of Capri" (EL) and "Girl in My Heart" (Mono) (2d wk). Fair \$7,000. Last week, \$10,000.  
State-Lake (B&K) (2,700; 50-98)—  
"Lady Takes a Sailor" (WB) (2d wk). Good \$12,000. Last week, mild \$11,000.  
Suff (Balaban) (650; 65-85)—  
"Fallen Idol" (SRO) (6th wk). Lush \$4,500. Last week, \$3,500.  
Selwyn (Shubert) (1,000; \$10-\$24)—  
"Red Shoes" (EL) (54th wk). Extra holiday matinees building to strong \$6,500. Last week, \$5,000.  
United Artists (B&K) (1,700; 50-98)—  
"Nevadan" (Col) Neat \$12,000. Last week, "Holiday Inn" (Par) and "Lady Eve" (Par) (reissues) (2d wk), \$7,000.  
Woods (Esaneca) (1,073; 90)—  
"Pinky" (20th) (6th wk). Fine \$11,000. Last week, \$12,000.  
World (Indie) (587; 80)—  
"Fame Is Spur" (Indie). Brisk \$4,500. Last week, "Beachcomber" (U) (reissue), \$2,000.

## OMAHA NOT SO STOUT; 'FOXES' FIRM \$11,000

Omaha, Dec. 27.—Gruners took beating the last half of week but showed signs of pickup by Christmas (Sunday) night. Last year's blizzards are still remembered and any mention of snow sends people to their homes to hole up until it over. Several false starts for young blizzards flared out but hurt biz. "Prince of Foxes," despite traditional Christmas eve flops, is doing fairly well at the Paramount. "Holiday Affair" at Brandeis shapes okay. "Fighting Man of Malina" is slim at Orpheum.

**Estimates for This Week**  
Paramount (Tristates) (2,800; 16-45)—  
"Prince of Foxes" (20th). Fairly good \$11,000 considering weather. Last week, "Holiday Inn" (Par) and "Lady Eve" (Par) (reissues), good \$10,000.  
Orpheum (Tristates) (3,000; 16-45)—  
"Fighting Man" (20th) and "Bomb" (Mono). Slim \$9,500 or near. Last week, "Secret Garden" (RKO) (reissues), \$3,000.

**Estimates Are Net**  
Film gross estimates as reported herewith from the various-key cities are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimates figures are net of income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Foxes' Terrific \$50,000 in Det.

Detroit, Dec. 27.—Biz has snapped out of pre-Christmas doldrums here with a bang. "Prince of Foxes" at Fox is reaping the biggest harvest for sock session. Nearly every spot is doing swell. "Great Lover" at Michigan. "Holiday Affair" at Madison and "Adam's Rib" at Adams are getting an extra big play.

**Estimates for This Week**  
Fox (Fox-Mich) (3,000; 70-95)—  
"Prince of Foxes" (20th). Socko \$50,000. Last week, "Pinky" (20th) (3d wk), \$22,000.  
Michigan (United Detroit) (4,000; 70-95)—  
"Great Lover" (Par) and "Festival of Hits" (RKO) (2d wk). Solid \$25,000. Last week, huge \$30,000.  
Palms (U-D) (2,900; 70-95)—  
"Lady Takes a Sailor" (WB) and "Golden Stallion" (Rep. Nifty) \$20,000. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues), \$8,000.  
United Artists (U-D) (2,000; 70-95)—  
"All King's Men" (Col) and "Baby Makes Three" (Col). Swell \$19,000. Last week, "Bride for Sale" (RKO) and "Stampede" (Rep), \$8,000.  
Madison (U-D) (1,800; 70-95)—  
"Holiday Affair" (RKO) and "Riders of Range" (RKO). Big \$21,000. Last week, "So Ends Our Night" (Indie) and "Moon and Sixpence" (Indie) (reissues), \$6,000.  
Adams (Balaban) (1,700; 70-95)—  
"Adam's Rib" (M-G). Smash \$17,000. Last week, "Free for All" (U) and "Blue Lagoon" (U), \$7,000.  
Downtown (Balaban) (2,900; 70-95)—  
"On the Town" (M-G) and "Black Midnight" (M-G). Fine \$15,000. Last week, "Intruder in Dust" (M-G) and "Red Stallion Rockies" (U) (3d wk), \$6,500.

## 'Lover' Paces Balto At 16G; 'Ambush' Rugged 15G, 'Foxes' Smash 13G

Baltimore, Dec. 27.—General brightening up all over downtown section here with new product helping. "Ambush" at Century. "Great Lover" at Keith's and "Prince of Foxes" at the New look like best bets. "Holiday Affair" at the Town also shapes nice.

**Estimates for This Week**  
Century (Loew's) (A) (3,000; 20-60)—  
"Ambush" (M-G). Sturdy \$15,000. Last week, "Border Incident" (M-G), \$7,400.  
Hippodrome (Rappaport) (2,240; 20-80)—  
"Traveling Saleswoman" (Col) plus Ted Mark Amateurs. Paying off at \$15,500 or over. Last week, "Chinatown" (Midnight) (Col) plus Dr. Neff's Spook show, \$10,700.  
Keith's (Hicks) (980; 20-65)—  
"Great Lover" (Par). Socko \$16,000 or over. Last week, "Holiday Inn" (Par) (reissue), 2d wk, \$6,200.  
Mayfair (Hicks) (980; 20-65)—  
"Sands of Iwo Jima" (Rep). Opens tomorrow (Wed). In ahead. "White Savage" (FC) (reissue), \$3,700.  
New Mechanic (1,800; 10-30)—  
"Prince of Foxes" (20th). Smash \$13,000 or near. Last week, "Pinky" (20th) (5th wk), fell to \$4,000 after \$6,500 in fourth.  
Stanley (WB) (3,200; 25-75)—  
"Lady Takes a Sailor" (WB). Good \$15,000. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues), \$6,800.  
Town (Rappaport) (1,500; 35-45)—  
"Holiday Affair" (RKO). Strong is sold and indicating nice \$10,000. Last week, "Marine Raiders" (RKO) and "Tail in the Saddle" (RKO) (reissues), \$3,900.

## 'Ambush'-Vaude Bangup \$26,000, D.C.; 'Affair' 12G

Washington, Dec. 27.—Current session is proving a disappointment, with biz very spotty. "Ambush" with vaude looks brightest at Capitol. "Tell to Judge" at National and "Holiday Affair" at Keith's also are doing well.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-85)—  
"Ambush" (M-G) plus vaude headed by John Boles. Strong \$26,000. Last week, "Border Incident" (M-G) plus vaude, \$15,000.  
Keith's (RKO) (1,929; 44-80)—  
"Holiday Affair" (RKO). Nice \$12,000. Last week, "Live By Night" (RKO), \$9,000.  
Columbia (Loew's) (4,820; 44-85)—  
"Challenge to Lassie" (M-G). Thin \$3,000. Last week, "Doctor and Girl" (M-G) (2d run), \$4,000.  
Palace (Loew's) (2,370; 44-74)—  
"Dancing in Dark" (20th). Disappointing \$15,000. Last week, "Beautiful Doll" (20th) (2d wk), \$11,000.  
Playhouse (Lapert) (432; 50-85)—  
"All King's Men" (Col) (5th wk). Nice \$7,500 after \$6,500 last week.  
Metropolitan (Warner) (1,163; 44-74)—  
"Foreign Correspondent" (WB) and "East Side Heaven" (Par) (reissues). Fine \$7,000. Last week, "Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues), \$6,000.  
National (Heiman) (1,000; 44-74)—  
"Tell to Judge" (Col). Very strong \$10,000. Last week, "David Harum" (20th) (reissue), \$2,000 in 4 1/2 days.  
Warner (WB) (2,104; 44-74)—  
"Lady Takes a Sailor" (WB). Okay \$16,000 in 8 days. Last week, "Farewell to Arms" (WB) and "Hatchet Man" (WB) (reissues), \$8,000 in 6 days.  
Trans-Lux (T-L) (654; 44-80)—  
"Pirates of Capri" (EL). Good \$6,000. Last week, "Holiday Inn" (Par) (reissue) (4th wk), \$3,500.

## 'Shoes' Strong In Cincy at \$14,000

Cincinnati, Dec. 27.—Returns at downtown houses are favorable for this Yule-split round. "Red Shoes," unlaced at pop scale, is stepping off sprightly with top laurels. "Tell to Judge" is another, okay new bill. "Challenge to Lassie" is chipper and "Crooked Way" so-so.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—  
"Red Shoes" (EL). Strong \$14,000 in face of pre-Xmas drain for three days because of Thursday (22) opening. Last week, "Tension" (M-G) light \$8,000.  
Capitol (RKO) (2,000; 55-75)—  
"Adam's Rib" (M-G) (3d wk). Okay \$6,500 after pleasing \$4,000 second week.  
Grand (RKO) (1,400; 55-75)—  
"Challenge to Lassie" (M-G). Chipper \$7,000. Last week, "Abandoned" (U), \$3,300.  
Keith's City Inv. (1,542; 55-75)—  
"The Heiress" (Par). Opened Sunday (25). Last week, "Free for All" (U). Imp. \$4,300 in 6 days.  
Palace (RKO) (2,600; 55-75)—  
"Tell to Judge" (Col). All right \$10,500. Last week, "Late for Tears" (EA) and "Impact" (UA), slow \$7,500.  
Shubert (RKO) (2,100; 55-75)—  
"Crooked Way" (UA) and "Jigsaw" (UA). Mild \$4,000. Last week, "Holiday Inn" (Par) and "Lady Eve" (Par) (reissues), ditto.

## L'ville Limps But 'Rib' Hep \$13,000; 'Affair' 11G

Louisville, Dec. 27.—Pace at downtown houses is slow this week. Looks like home activities and holiday parties are getting the call. Nire biz is being re-energized by "Adam's Rib" at State, while "Holiday Affair" at Rialto is okay.

**Estimates for This Week**  
Mary Anderson (People's) (1,200; 45-65)—  
"Lady Takes a Sailor" (WB). Slow \$6,500. Last week, "Story of Mollie" (U), \$6,000.  
Rialto (Fourth Avenue) (3,000; 45-65)—  
"Holiday Affair" (RKO) and "Arctic Fury" (Indie). Looks like okay \$11,000. Last week, "Fighting Man" (WB) and "Pool of Fear" (Investigator) (Rep), fair \$12,000 and no.  
State (Loew's) (3,000; 45-65)—  
"Adam's Rib" (M-G) and "Song of India" (Col). Best in town, nice \$13,000. Last week, "Tension" (M-G) and "Border Incident" (M-G), \$11,000.  
Strand (FA) (1,200; 45-65)—  
"Golden Stallion" (Rep) and "Brimstone" (Rep). Slim \$3,000. Last week, "Abandoned" (U) and "Black Midnight" (Mono), \$4,000.

# It's Plenty Jingle Bells on Broadway; 'Samson' All Muscles, 197G in 2 Spots, 'Foxes' 150G, 'Rib'-Vaude Terrific 112G

Strong product and the fact that the usual Christmas week upbeat was aided by Saturday-Sunday-Monday holiday will make the current session for Broadway first runs the biggest in a couple of years. Rain and threatening weather Monday (26) brought huge crowds. Current week looks to total around \$200,000.

Upstage Monday with Broadway packed as if it were New Year's Eve, topped over a batch of old records for the day and enabled the Music Hall and Paramount to break their all-time highs. "Samson and Delilah" is making the biggest splash of the new pictures, playing day-date at Paramount and Rivoli, but it has plenty of company along the street.

"Samson," with Russ Case orch onstage, is soaring to colossal \$132,000 at the Par, new record in first seven days plus single performance Wednesday (21) night. It smashed house marks for Sunday and also Monday. Sam's stage show, the Cecil B. DeMille opus is hitting terrific \$65,000 at the Rivoli, not far from theatre's biggest week after topping any previous Xmas show at this house.

Roxy, with "Prince of Foxes" and stage show headed by Vic Damone, is soaring to gigantic \$150,000 after garnering biggest holiday figure Monday, \$30,000.

"Adam's Rib," with Eddy Duchin band, Tony and Sally De Marco, Mitz Green topping stage bill, is heading for terrific \$112,000 at Capitol, greatest here in years. Trade Sunday-Monday represented biggest two days for theatre in last 18 months.

Music Hall is soaring to new all-time record, with \$172,000, or near it, in third week of "On the Town" and annual Christmas Show on stage. Hall registered phenomenal take of \$30,000 for Monday. "East Side, West Side" is heading for solid \$37,000 at the State.

"Bagdad," another newcomer is giving the Criterion its biggest week in some time with fine \$25,000. "Pirates of Capri" also is taking the Globe out of the doldrums with an okay \$18,000.

"Give Us This Day," has the handbook Rialto perking with \$11,500 in first week, which included much of pre-holiday lull. Upswing is pushing the Palace back into the chips with very big \$21,000 for "Baby Makes Three" and vaude.

"Battleground," too is going for sock \$38,000, or better, at Astor despite being in seventh week.

"Inspector General," new Danny Kaye comedy with Vaughn Monroe band and revue, opens Friday (30) at Strand. On Saturday (31), Mayfair brings in "Sands of Iwo Jima" new John Wayne starrer.

**Estimates for This Week**  
Astor City Inv. (1,200; 60-\$1.50)—  
"Battleground" (M-G) (7th wk). End of pre-Xmas lull is lifting this extended-run picture, with smash \$38,000 likely after big \$32,000 last week. Stays on.  
Bijou (City Inv.) (500; \$1.20-\$2.40)—  
"Red Shoes" (EL) (62nd wk). With extra matinees every day since Christmas day, looks to hit great \$11,000 after \$8,000 last week. Continues on.  
Capitol (Loew's) (4,820; 80-\$1.50)—  
"Adam's Rib" (M-G) with Eddy Duchin orch. Tony and Sally De Marco. Mitz Green topping stage bill. Initial week ending next Saturday (31) and including New Year's Eve, due to hit huge \$112,000. Holding, with strong stage layout credited with aiding well-liked film. Greatest here in months. Last week, "Red Danube" (M-G) plus Shop Fields orch. Adams-Cannara Plant. Violette others, onstage (2d wk 10 days), \$41,000.  
Criterion (Mass.) (1,700; 50-\$1.75)—  
"Bagdad" (U). Being helped by holiday upswing and heading for \$25,000, very fine for this house and best here in many weeks. Holds in ahead. "Dangerous Profession" (RKO) (2d wk 6 days), \$8,000.  
Globe (Brandy) (1,300; 50-\$1.20)—  
"Pirates of Capri" (EL). Week ending Dec. 30 climbing to trim \$18,000, and biggest at house in some time. Holds in ahead. "Trapped" (EL) (4th wk), \$7,000.  
Mayfair (Brandy) (1,736; 50-\$1.20)—  
"Intruder in Dust" (M-G) (4th wk). Fifth session ended last Monday up to fancy \$12,000 after \$11,000 last week. Stays four days in current stanza, with "Sands of Iwo Jima" (Rep) opening Saturday (31).

**Place (RKO) (1,700; 55-\$1.20)**—  
"Baby Makes Three" (Col) with vaude. Week taking in Christmas holiday upbeat looks to reach very big \$21,000. Last week, "Undertow" (U) plus vaude, \$17,500.  
Paramount (Par) (3,664; 90-\$1.50)—  
"Samson and Delilah" (Par) with stage show topped by Russ Case orch. Initial week ending today (Wed.) plus single night show (\$1.50 for entire house) looks terrific with all-time high of \$132,000. Extra shows and \$1.80 night top Saturday-Sunday-Monday helping. Broke house Sunday and Monday record. In ahead. "Great Lover" (Par) with Claude Thornhill band. Sarah Vaughan (4th wk), okay \$48,000.  
Park Avenue (U) (583; \$1.20-\$2.40)—  
"Hamlet" (U) (60th final wk). The 65th stanza ended last night (Tues.) climbed to \$6,300 with two extra shows adding, week ahead was \$5,000. "Rugged O'Riordan" (U) opens Jan. 4.  
Radio City Music Hall (Rockefeller) (3,945; 80-\$2.40)—  
"On the Town" (M-G) plus "Nativity" pageant and Christmas show onstage (32 wk). Soaring to all-time high here with \$172,000 or near in sight. Holds. Last week, socko \$15,000, being one of very few houses on Street doing smash biz in session. Monday (26) was biggest day house ever had, \$30,000, excepting a couple of ones that included New Year's Eve added show.  
Rialto (Maze) (594; 44-90)—  
"Give Us This Day" (EL) (2d wk). Sensational ballyhoo paying off with first week ended last Monday hitting big \$11,500. In ahead. "Riders of Pony Express" (Indie), only \$4,500 in 6 1/2 days.  
Rivoli (UAT-Par) (2,092; 90-\$1.80)—  
"Samson and Delilah" (Par). Soaring to smash \$65,000, not far from house high. Invitational preem Wednesday (21) night did not figure in total. In ahead. "Pinky" (20th) (12th wk-6 days), \$6,000 but winding up highly successful run.  
Roxey (20th) (3,886; 80-\$2)—  
"Prince of Foxes" (20th), plus Vic Damone heading stage show. Looks to reach huge \$150,000 in first week ending tomorrow (Thurs.), not a record but not far away from all-time high. House's figure of \$30,000 on Monday was biggest holiday total ever. Holding. In ahead. "Dancing in Dark" (20th) and Mandy Carson topping stage bill (3d wk-4 days), light \$32,000.  
State (Loew's) (3,430; 50-\$1.50)—  
"East Side, West Side" (M-G). Nire but somewhat disappointing at \$37,000. Holds in ahead. "Holiday Affair" (RKO) (4th wk-9 days), \$15,000.  
Strand (WB) (2,756; 55-\$2)—  
"Lady Takes a Sailor" (WB) with stage show headed by Dinah Washington. The Ravens (2d final wk). Doing better on first holdover week than opening frame with trim \$41,000. First week was slow \$37,000. "Inspector General" (WB) plus Vaughn Monroe orch and revue opens Friday (30).  
Sutton (R&B) (561; 70-\$1.20)—  
"Fallen Idol" (SRO) (7th wk). Sixth week ended Monday (26) climbed to rousing \$15,000 after \$14,000 for fifth round. Stays on.  
Victoria (City Inv.) (1,060; 95-\$1.50)—  
"All King's Men" (Col) (8th wk). Seventh stanza ended Monday (26) held up strongly at \$13,000 as against \$12,000 for sixth week. Stays on, with "Third Man" (SRO) slated to open Jan. 18.

## Philly Up; 'Lover' Lofty \$20,000, 'Town' Colossal 32G, 'General' Giant 35G

Philadelphia, Dec. 27.—Strong new product and opening of a new film house are in pic shoppers Christmas stocking this week. William Goldman's new Randolph kicked off Saturday (24) with "On the Town". Big bally helped to draw lines at the house all weekend for terrific opening week.

"Prince of Foxes" also had them waiting in line at Fox. Bob Hope's "Great Lover" at Goldman looks terrific. "Inspector General" at Matheson, shapes smash. "The Heiress" looks great at Stanley.

**Estimates for This Week**  
Aldine (WB) (1,300; 50-90)—  
"Tension" (M-G). Mild \$10,000.

(Continued on page 16)

# Official Brit. Policy on Films to Be Given Soon; Wilson Denounced in Trade

London, Dec. 20.

Promise of an official government statement on policy for the British film industry to be given by Harold Wilson, Board of Trade proxy, in Parliament early in the new year, will go a long way to allaying uncertainties that prevail at the present time.

Wilson revealed his intention at the conclusion of a secret meeting held at the Board of Trade of the National Film Production Council, of which he is chairman. No hint was given by the Minister, however, of the government's future policy and the meeting was more or less a three-hour harangue on the recent Plant and Gater reports, as well as going over the grounds of the previous week's debate in the House of Commons.

On the latter issue there was complete unanimity on the trade side, and producers and labor chiefs joined in castigating Wilson for his reference in Parliament to the "sinister unity" which had prevailed in the industry on entertainments tax.

In London producing circles it was regarded as significant that both Sir Alexander Korda and Anthony Havellock-Allan planned back specially from Italy to take part in the proceedings. The only notable absentee was Sir Henry L. French, British Film Producers Assn. topper, who is vacationing in Madeira.

Although not members of the NFPC, the chairman and managing director of the National Film Finance Corp., Lord Reith and James H. Lawrie were present by invitation of Wilson to answer questions on the operation of the Films Bank, but there was no official indication on government policy on replenishing the rapidly dwindling kitty.

## Mex May Set Record With 110 Films Produced in '49 But Trend Is to Fewer Pix

Mexico City, Dec. 20.

Mexican pic trade isn't excited by fact that 1949 will be its biggest production year since the biz started in 1931 with the making of the first talker in this land. Six pix nearing completion and being pushed for finishing by Dec. 31, will make a total output of 110 this year. Last year's production was 81.

Trade is mumbling about quantity, but scant quality for this bunch. Boxoffice that mattered was for only a few Mexican pix this year, in Mexico and abroad. Indications are stronger that real to up production in 1950 is being curbed. Andres Serra Rojas, pres of the trade's own bank, the Banco Nacional Cinematografico, asserts that the bank, a semi-official institution, has determined to limit production financing next year to 30 Guineas as that 1950 production will probably take a nose-dive to around 70.

## Scotland Maps Plans For World's Biggest Pix Fest

Edinburgh, Dec. 13.

Scotland will be host to what it hopes will be the world's largest Film Festival. Promoters of the festival run in conjunction with the Edinburgh International Festival of Music and Drama have decided to extend, in 1950, the whole conception of the event. It will now embrace realist and experimental films as well as documentaries. The name "Documentary Festival" will be dropped.

During next year's festival there will be seven major films shown, several of them world premieres.

## Granada Profits Up

London, Dec. 27.

Granada Theatres announce a trading profit for the year ended Sept. 30 last of approximately \$400,000, an increase of \$50,000 on the previous year. Net profit, including earnings of subsidiaries, amounts to \$240,000.

The group is maintaining the dividend on its ordinary shares, which are privately owned, at 7½%.

## Pilgrim Pix Lab Ban Is Eased on Salary Payment

London, Dec. 20.

The two-month-old ban imposed by the Assn. of Cine Technicians on all productions of Pilgrim Pictures (the company with which Filippo Del Giudice was associated) has now been lifted, following payment by the company of salary arrears amounting to approximately \$9,000.

The ban held up processing work on the company's latest British film, "Chance of a Lifetime," but work was resumed in the labs last week.

## Arg. Pix Studios Production Busy

Buenos Aires, Dec. 15.

Banks are still confabbing over the proposed merger between San Miguel Studios and Inti-Huasi. The latter is the production unit set up by actor Enrique Muino when he broke away from AAA (Artistas Argentinos Asociados) about six months ago. An Inti-Huasi picture is currently rolling in the San Miguel studios, with Jorge Rigaud, Silvana Roth, Pedrito Quartucci and Enrique Chalco in the cast and Ralph Pappier directing, from a story by Homero Manal. The picture follows the current vogue for sport subjects and tells the story of how football started in Argentina.

Interamericana has just finished "El Seductor," latest Luis Sandrini comedy, and started right in making the next picture with that star, under Lucas Demare's direction. Sandrini is anxious to wind up his local pix contracts for a jaunt to Europe; he has ambitions to make "Topaze" in some Paris studio.

A new production unit, Patagonia Films, has started shooting "Story of a Foggy Night," from a story by Cecilio Benitez de Castro. A new Spanish director is to meg and the cast is also made up of new faces.

Richard Wright has started work on "Native Son," under Pierre Chenal's direction, at the Argentina Sono Film's studios. Emeco Studio is working on "Sextet," from the Ladislao Fodor story, with Juan Carlos Thorry, Angel Magana, Amelita Vargas and Malina Zini, with Carlos Schlieper meggling.

Mirtha Legrand and director-husband Daniel Tinayre are planning their trek to Mexico, where Pedro Armendariz is being sought to direct the star in a couple of pix.

Although considerable shipments of raw stock are coming in from Europe, allocation is made by the Board of Trade favoring the producers grouped in the Producers Assn. only. This has provoked considerable beefing on the part of SIPPAA, the Independent Society of Producers, which claims it is entitled to 33%, at least, to the 66% of the APPA members' quota. As government banks own the major part of the APPA members' stock (excepting Argentina Sono Film), the SIPPAA group has poor chance of getting any better treatment.

## Employees Run India Film Studio as Co-op

Madras, Dec. 13.

Experiment in socialism is embodied in the running of the Prakash Studios at Bombay by the technicians and artists employed there. The proprietors found the running too costly, hence decided to shut down. The employees banded together and arranged to lease the studio.

Studio is now run on a cooperative basis, renting to producers. Under the setup even the proprietors would have to pay fees if they produce pictures.

"Moriturus," made in the American zone of Germany, opens early in January at the Little Cinema, N. Y., with Films International of America releasing.

Tom O'Brien  
(Gen'l Secretary of the Nat'l Ass'n of Theatrical & Stage Employees)  
elaborates on why he thinks  
**Parliament's Obligated To Aid the British Pix Situation**  
one of the many editorial features in the upcoming  
**44th Anniversary Number**  
of  
**VARIETY**  
Out Next Week

## Three Panto Shows Bow Into London's West End; All Set for Record Biz

London, Dec. 27.

Concurrent with the Christmas holiday, three West End theatres are now offering annual pantomime productions. The shows, which bowed last week, look likely to do record business. Initial opening was Emile Littler's "Little Miss Muffet" at the Casino last Wednesday (21). Starring Pat Kirkwood, Carole Lynne and Richard Murdoch, the show is both spectacular and amusing with the Calrol Bros. registering strongly.

"Dick Whittington" opened at the Princess Thursday (22). A good comedy presentation by Bertram Montague, show makes for splendid children's entertainment. Nat Jackley, Hy Hazell and Barry Lupino star. A lavish production, smartly caparisoned, "Puss in Boots" bowed at the Palladium Friday (23). Tommy Trinder and Betty Frankiss star in this Val Parnell production. An outstanding performance is turned in by show stoppers George and Bert Bernard.

The Palladium presentation is more in the vaudeville idiom than most pantomime offerings. Included on the bill are the Dormonde Bros., George Prentice and Al Gordon's dogs, all excellently received.

## MORE GOVT. CONTROL IS SET ON ARG. FILMS

Buenos Aires, Dec. 20.

New Argentine law gives government's executive branch the right to determine what percentage of full-length Argentine films shall be shown in the theatres. Executive branch shall also establish the percentage of pix profits to be distributed among the producers, distributors and exhibitors. It shall decide which domestic pictures have a special cultural value entitling them to special consideration in these benefits.

At the present time Argentine theatres must show domestic features for two out of each five weeks. Reports in the country are that the new orders may call for two weeks out of six in the first-run houses and three out of five in all others.

## Current London Shows

(Figures show weeks of run)

London, Dec. 28  
"Annie Get Gun," Col'm (134)  
"Beau Strategem," Lyric (35)  
"Before Party," St. Martin (9)  
"Big Show 1949," Palladium (10)  
"Black Chiffon," Westminster (35)  
"Bonaventure," Vaude (3)  
"Brigadoon," Majestic (37)  
"Castle Air," Adelphi (3)  
"Daphne Laureola," Wyndm (40)  
"Death of Salesman," Phnx (22)  
"Ella, Sleep Here," Strand (9)  
"Fallen Angels," Amban (3)  
"Folies Bergere," Hipp (12)  
"Harvey," Prince of Wales (52)  
"Heaven," Haymarket (40)  
"Her Excellency," Saville (27)  
"Joe Vogue," Stoll (24)  
"King's Rhapsody," Palace (15)  
"Lady's Not Burn," Globe (34)  
"Me and My Girl," Winter (3)  
"Murder at Vic," Playhouse (2)  
"Oklahoma," Drury Lane (134)  
"Old Vic Rep. New (11)  
"On Monday Next," Comedy (30)  
"One Wild Oat," Garrick (36)  
"Philly Strife," Dutch (4)  
"Sauce Tartare," Cambridge (32)  
"Seagull," St. James (6)  
"Streetcar," Aldwych (6)  
"Toss & Bill," Vic. Pal (9)  
"Third Visitor," York (29)  
"Traveller's Joy," Criterion (81)  
"Treasure Hunt," Apollo (15)  
"Worm's View," Whitehall (140)  
"Young Wives Tale," Savoy (24)

# Aussie Legit Upbeat Biggest Since War; American Plays Pacing Field

Sydney, Dec. 20.

## MPAA's Van Dee in Israel On U. S. Films Tax Threat

Tel Aviv, Dec. 27.

Attempting to nip threatened taxation on American film imports, Eugene Van Dee, assistant to Gerald Mayer, Motion Picture Assn. of America continental chief, has arrived here to nuddle with government officials and film toppers.

Van Dee will also grapple with the problem created by Metro's selling several pictures outright, contrary to an agreement between the major's continental managers, which called for pix to be sold on percentage only in Israel.

## U Reshuffles Field Staffers

Important reshuffling of Universal's top personnel in a number of the company's field offices abroad has been shored through by Joseph H. Seidelman, U's overseas chief. Additionally, Robert Seidelman has been named as h.o. topper for 16m distribution abroad, taking over from John Spiers who switches to Paris as a staffer under Harry Novak, Continental head.

Al Seckler, recently-named chief for U's operations in Germany, has resigned and returns to New York. New German head will be aired in January. With German operation Jan. 1, Max Mendel, U's former manager in Holland, becomes sales manager in that territory. B. G. Schimmel, erstwhile publicity director in Holland, is upped to manager.

In further resignations, T. M. Noble has been named secretary of U's British company to fill the vacancy caused by the recent death of J. R. Rance. Cecil Marks will be new manager in Indonesia when U begins direct operations in the new republic, Jan. 1. Sam Jones has been tapped as company manager in Siam, replacing John Carpenter, recently resigned.

Henry Lombroso has stepped out as assistant manager in Rome. His post will remain unfilled.

Al Duff, chief aide to Joseph H. Seidelman, foreign department head, heads for England and the Continent early in January to help give U's new sales drive a fast start. Campaign, honoring Nate Blumberg, company prez, runs in 32 countries for 17 weeks, starting Jan. 1. Ben Cohn, h.o. exec is acting as captain in the drive.

## Stockholders Blocking C&P, Scophony Merger

London, Dec. 27.

Opposition from stockholders, including a representative of investment trusts, is holding up a proposed merger of Capital & Provincial News Theatres and the Scophony-Baird TV Co.

As a result, the board is going to review the matter, although chairman Jack Diamond disclosed at a meeting last Tuesday (20) that C&P already held 32,000 Scophony shares.

Capital & Provincial, which controls a group of news theatres in London and the provinces, including a number at the main railway terminals in London, is awaiting government sanction to install big screen equipment in its own houses.

## Garson Back in Montreal Exhib Field After 5 Years

Montreal, Dec. 27.

Benjamin A. Garson, founder of Superior Theatres, reenters the exhibition field here Sunday (1) when his Universal Theatres takes over the Seville. In 1945, Garson sold eight houses of the Superior group to Odeon in a deal which stipulated that the exhib remain inactive in the Montreal area for five years.

Formerly a unit in United Amusements' nab circuit, the Seville will shift to a policy of first-run product and "class" art pix.

Upbeat in live shows for the Yuletide and into the New Year is the greatest seen here since the Yanks took possession of Australia back in the days of World War II.

Shows current in Sydney are "Oklahoma!" at the Royal, with 10 U. S. players in a row for J. C. Williamson. Minerva has "Separate Rooms," with June Clyde and Hal Thompson, for Pan-American. Panto, "Pirates at the Barn," is in for morning and afternoon showings.

Empire has Kiwi concert party, in solid biz after two years' run in Melbourne for Williamson. Palace has British comedy, "One Wild Oat," with Arthur Rigby, for Fuller-Carroll. Panto, "Red Riding Hood," is in for morning and afternoon shows. Tivoli has vaudeville for David N. Martin, with Maurice Colleano, Ivor Moreton & Dave Kaye, Janjou Bros. & Juanita, Fred & Sally Hartnell, Terry Scanlon. Running nightly, with panto "Cinderella" in morning and afternoon.

In Melbourne, the Majestic's has Gilbert & Sullivan opera for Williamson. The Comedy has Robert Morley in "Edward, My Son" under the Williamson banner. Tivoli offers "The Love Racket," starring Arthur Askey, for David N. Martin. Panto, "Dick Whittington," is in morning and afternoon. King's has "Red Riding Hood" panto, with Jim Gerald, for Harry Wren. Princess has "The Glass Slipper," with British star Helen Franklin, under the Fuller-Carroll banner. Clifford Mollinson bows in shortly in "Is Your Honeymoon Really Necessary?"

## Germany Saw 185 U.S. Pix Since End War; 83 in '49; 'Song,' 'Years' Top Draws

Frankfurt, Dec. 14.

A total of 185 American pix have been shown in Germany since the end of the war, 83 of which were premiered in 1949, Motion Picture Export Assn. sources said here today (14). Total grosses of these pix are around 25,000,000 marks (about \$5,500,000), which are blocked at the Bank Deutsche Laender.

Top grossers were "The Song of Bernadette," which skyrocketed to some 6,000,000 marks (\$1,400,000) and "The Year of Our Lives," which grossed slightly less. The oldie "Ninotchka" (M-G), which was released later during the year, proved a terrific h.o. draw, too.

Other pix with extremely good grosses were "The Seven Sinners" (U-I), "Calcutta," "The Road to Morocco," "The Road to Rio" (Par), "Boom Town" (M-G) and "The Corsican Brothers" (WB). The two "Road" pix particularly clicked because of Bing Crosby. "The Treasure of Sierra Madre" (WB) and "Miracle of 34th Street" also did well.

## Italo Film Production Suspends for Holidays

Rome, Dec. 20.

Practically all picture production is closed down here for about two weeks, due to the holidays, with only skeleton office help and production crews in operation during that time. Many religious feast days make it impossible to keep up regular working hours. The big holiday is Epiphany Day Jan. 6. There are many Italian productions which will virtually close down altogether for three weeks with the international setups in Venice working only part time during that three-week period.

"The power shortage is still an important factor. In spite of the heavy rains, with floods in some places, the power problem is still acute, with 30% less power usage than in 1948 at this time. It is impossible to make predictions as to the probability of raising up on the new strict rulings, as the government is constantly making changes in its rules.

Vogue Pictures Corp. acquired U. S. distribution rights to an Irish import, "A Touch of Shamrock."

*Never Before  
Never Again*



# AT ONE MINUTE TO MIDNIGHT NEW YEAR'S EVE

AT THE TURN OF THE CENTURY  
OVER 1216 RADIO STATIONS  
COAST-TO-COAST  
THE WHOLE WORLD  
WILL STAND STILL FOR

# 12 O'CLOCK HIGH

Wherever you may be listening—you will  
hear a history-making salute to a  
history-making achievement from...



Darryl F. Zanuck presents "TWELVE O'CLOCK HIGH" starring GREGORY PECK  
DEAN JAGGER • ROBERT ARTHUR • PAUL STEWART • JOHN KELLOGG • BOB  
Directed by HENRY KING • Screen Play by Sy Bartlett and Beirne Lay, Jr.

with HUGH MARLOWE • GARY MERRILL • MILLARD MITCHELL  
PATTEN • JOYCE MacKENZIE • Produced by DARRYL F. ZANUCK  
Based on the Novel by Beirne Lay, Jr. and Sy Bartlett

## 2 More Off-B'way Houses Go Foreign

Riding on the current boom of off-Broadway theatres, two more New York subsequent-run houses are switching to first-run foreign pic policies. The Normandie, a deluxe Park avenue nabe operated by the Raybond circuit, and the City, a Hyams-Green house on East 14th street, are slated to preem new foreign language pic in the next couple of weeks.

The conversion of the Normandie, which has been showing reissues and third-run pic, will be on a short term basis. The house is shuttering in the spring prior to demolition of the block on which it's located for the new Lever Bros. building which will be erected on that site.

The City opens as a first-run with the pre- of a new Italian pic, "Tombolo," Friday (30). The theatre is forced to book new pic due to the dearth of playing time caused by long runs of topflight foreign product in the established art houses. Michael Hyams and Joseph Green, who also operate the Little Cimet, plan to book first-run pic into the City whenever the product is available.

Policy switch of these two houses parallels the previous move of several other naves towards playing British pic. The Gramercy Park and the Plaza recently have begun booking second-run British pic and may occasionally also play foreign language pic depending on their quality. The Gramercy Park, a Rugoff & Becker house, and the Plaza, operated by Leo Brecher, had been showing subsequent and reissue product.

## 'Illegal' Bingo Continues To Harass Mpls. B.O.s

Minneapolis, Dec. 27. Even though a district court judge here has held bingo to be illegal under the state constitution, the game, a considerable opposition for showhouses as now conducted by numerous clubs and organizations, continues to be played.

The court refused to issue an injunction to restrain public playing of the game because the Rev. H. J. Soltan, vice crusader, who had brought the action in an effort to halt it, had not been a bingo player himself and therefore was not the proper person to bring suit. The minister, however, says that he and the Minnesota Good Government League, of which he is director, will follow through all the way.

North Central Allied, independent exhibitors' organization here, also is interested in halting the game, which Bennie Berger, its president, says "has been draining dollars off our boxoffices." He asserts that the body also is now prepared to take necessary steps to halt it.

The state law legalizing bingo, now held to be unconstitutional, was passed in 1945. The Minneapolis city council also passed an ordinance legalizing it.

### Ontario Drive Vs. Bingo

Toronto, Dec. 27.

In an all-out drive against bingo, the Motion Picture Theatres Assn. of Ontario is circulating a questionnaire to exhibitors designed to gather facts on the situation.

When all information has been received and sifted, the Assn. points out in its current bulletin, representation will be made to Provincial authorities. Theatre-men's organization maintains bingo is illegal competition and violates the Lotteries Act.

## Film Industry

Continued from page 2

600. On the other hand, some 34,047 employers in all the rest of entertainment had taxable payrolls of \$113,131,000.

Film industry is characterized by larger units than other types of entertainment. It had 22 employer units with at least 500 workers, contrasted to only three employers with at least 500 employees in all the other fields combined. In reverse, films had only 3,080 employers reporting none to three employees. The other fields had 16,613 in that category.

## King Bros. Line Up 7 Films for 1950

Hollywood, Dec. 27.

Seven pictures make up the 1950 production program lined up by the King Bros., the heaviest schedule of that organization to date.

First to go is "The Giant Killer," to be made here for United Artists release. Second and third are "The Highwayman" and "The Bishop's Mantle," to be made in England within four months.

## Selznick-Korda

Continued from page 3

counsel from Hollywood, in England to work out the wording of the contract with Korda's lawyers. This wording led to another set-to and a final blowup between Korda and Selznick Dec. 15, the day before DOS and his wife, Jennifer Jones, left England to return to the U. S. for Christmas.

Kramer was called in to work out a settlement because by that time Korda and Selznick had become so strained in their relationship they couldn't even be in the same room without blowing up. Kramer is former board chairman of Selznick Releasing Corp.

The pic involved in the dispute are "Third Man," for which DOS provided stars Joseph Cotten and Valli, and which has already opened in Europe to tremendous grosses, "Gone to Earth," which just completed shooting and in which Jennifer Jones is starred, and "The Fallen Idol," another Carol Reed job which Selznick Releasing Organization has already put into distribution in the U. S. with considerable box office success.

At one point in the recent arguing, Selznick kept his wife from working in "Gone to Earth," and there was a short delay in shooting as a result. She went back before the cameras, however, to permit completion of the film.

Dispute revolves around Korda's efforts to snare a larger share of the Western Hemisphere income on the three pic—which is expected to be sizable. Korda maintains that Selznick did not make certain payments as scheduled and otherwise breached his contract, and that as a result the whole deal was thrown wide open. Thereupon he wanted the contract renegotiated to give him a participation in the American income of the films.

Agreement called for Selznick to provide stars and make certain payments via rights to his American pic which he turned over to Korda for distribution abroad. For this, Selznick got Western Hemisphere rights to the three co-productions, and Korda retained ownership in the rest of the world.

### Share of Profits

After a certain gross was hit in the latter territories, however, Korda was to share the earnings with Selznick. Selznick, on the other hand, was not required to share any gross with Korda from American distribution, no matter how high the figure went. Korda's demand in the new contract was for a sharing of this nature. A compromise was worked out by Kramer, but then fell through.

Korda sought to have the Selznick pact take on a resemblance to the agreement with Goldwyn on "Pimpernel." Under the latter deal, there is an equal distribution of profits from the American market after a predetermined point is reached.

Goldwyn refused to accept the finished "Pimpernel" on the claim it was not up to standard. He has refused to turn over to Korda the frozen pounds which he agreed to pay for the American rights. His only investment so far is the salary of David Niven, the star, who was under contract to the American producer. Possibility is that Goldwyn will file a countersuit to recover funds equal to this amount if Korda starts an impending action to recover Goldwyn's share of the production cost.

Korda's plan at present is to have Niven go back to England in February or March, when he winds up a current commitment to Metro, and reshoot part of the film. He'll then deliver it to Goldwyn again. In the meantime, however, he is going ahead with plans to file suit in England against Goldwyn.

A settlement had been worked out between James A. Mulvey, pres. of Samuel Goldwyn Productions, and Morris Heiprin, Korda's U. S. rep., which Heiprin took in England with him early this month. Korda turned it down, however.

### Theatrical Attorney

Louis Nizer

uses the lighter side of his favorite profession as detailed in a bright place titled

## The Judge Laughs

an amusing byline feature in the upcoming

44th Anniversary Number

VARIETY

Out Next Week

## COMMUNITY DISTRIB FOR UNESCO SHORT

Members of the Motion Picture Assn. of America have agreed to distribute ruffo "All the World's Children," a one-reeler produced for the United Nations Educational, Scientific & Cultural Organisation. Film is a report on how American contributions are spent abroad for the betterment of children. It will be released Jan. 1 without charge to exhibitors playing it.

For the first time since the war, distributors will use a method similar to that of the War Activities Committee in handling the briefs. Releasing unit is divided territorially with each member of the MPAA taking on the pic for several of its exchanges.

## Dark Outlook For 2 L.A. Paramounts

Los Angeles, Dec. 27.

Two local Paramount first-run theatres handed two-week notices to their employees, warning them that the houses may be closed unless pictures for continual operation become available. Notices were the result of the loss of Republic's "Sands of Iwo Jima" to Fox West Coast, and the possible loss of Paramount's "Samson and Delilah."

Two Paramounts, operated by Fanchon & Marco, usually are first-run outlets for Paramount and Republic features, although there is no definite contract to that effect.

## McCarthy-Litvak Abroad On 20th's Locations

Hollywood, Dec. 27.

Frank McCarthy, aide to Darryl F. Zanuck, sails from New York Jan. 3 with Anatole Litvak to scout locations in Germany on "Call It Treason," on which both are associate producers for 20th-Fox.

Pair returns to the U. S. Feb. 3 in time to put "Take Care of My Little Girl" before the cameras at 20th. "Treason" is scheduled to roll sometime during the summer in Germany.

## 2A's Get L. of D.'s 'B'

National Legion of Decency last week shoved United Artists' "Deadly is the Female" and Metro's "East Side, West Side" into its Class B (objectionable in part) category. King Bros. turned out the former with Peggy Cummins and John Dall starred. "East Side" has Barbara Stanwyck and James Mason in top roles.

Classification of "Female" was due to its "low moral tone, suggestive sequences and tendency to condone immoral actions." Objection to the Metro entry is based upon its "reflection of the acceptability of divorce."

### PCCITO'S

Rotun Harvey

would like to see

## A Return to the Star System; Feels Drive-Ins a Big Menace

an interesting editorial feature in the upcoming

44th Anniversary Number

VARIETY

Out Next Week

## Inside Stuff—Pictures

After buying screen rights to only five Broadway plays during the entire previous 11½ months of the year, Hollywood producers snapped up three of them in the waning days of December. The spurge added considerably to VARIETY's calculations in the Dec. 7 issue showing that \$785,000 plus percentages had been paid for the Broadway crop during 1949.

The new acquisitions brought the purchases to eight and added \$220,000 plus percentages to the above total for a final count of \$1,005,000 for film rights to the leggers. That makes the situation somewhat brighter, but still leaves 1949 as one of the financially poorest plays-into-pix years in recent history. Previous low was registered in 1948 when only four plays were bought, but the total paid was \$1,532,500 plus percentages. Of that sum, however, \$1,000,000 was represented by Columbia's purchase of Garson Kanin's "Born Yesterday."

Biggest of the new buys was Terence Rattigan's "O Mistress Mine" in which the Lunts appeared on Broadway in 1946. RKO paid \$120,000 for rights intending to use it as a Cary Grant starrer. Paramount bought another prior season hit, "Look Ma, I'm Dancing," the George Abbott musical of 1948. Price was \$80,000. Betty Hutton will play the role held by Nancy Walker on Broadway. Third buy was "Montserrat," Lillian Hellman's adaptation of the Manuel Robles play, which closed a Top Broadway run last Saturday (24). Anatole Litvak paid \$40,000 plus a percentage for the screen rights.

Although the British production team of Michael Powell and Emeric Pressburger is moving into Canada for filmmaking in association with Raymond Massey, they are not pulling out of England completely. They are still under contract to Sir Alexander Korda to turn out three pictures during 1950 in Britain. They are making the switch across the Atlantic, however, because "things are getting too difficult in Britain. Many film men do not know where the money to make their next picture is coming from. The City (London's financial center) has lost confidence in the film industry," according to Pressburger writing in the London Daily Graphic.

Pressburger said the "entertainment tax is crippling—the Government wants far too much money from the industry." In Canada there is no entertainment tax comparable to Britain's which leads Pressburger to state his chances for success are much greater in the Dominion. He pointed out that feature production plans will hinge on the financial outcome of their first pic which will be an adventure yarn to be leased on location. Special processing work will initially be done in England but, if the venture clicks, a suitable plant will be installed later on in Canada, according to Pressburger.

Many millions of dollars in losses on oldtime film masterpieces, judged from the angle of potential reissue revenues, have been brought to light by major distributors dipping into their bins for stored-away negatives. Because of poor storage methods, now outmoded, negatives on most early big-grossing films and whatever prints are available have been found to be in a condition which makes the duping of new prints impossible. One major discovered that all its negatives predating 1932 or thereabouts were unusable for reissue purposes. In several instances, majors have been able to borrow prints of their own pic from the Museum of Modern Art so as to strike off new prints. But the possibility of ultimate sale of either early talkies or old silent pic to video is nil in most instances because of storage deterioration.

Producer Edward L. Alperson got at the end of a long line last week in indicating his idea of making a film of the famed King Arthur legend. He registered the title, "Knights of the Round Table" with the Motion Picture Assn. of America.

That puts him ninth in line of companies that have laid claim to the story and he'd have to obtain waivers from any of them that can show they have advanced plans beyond the talking stage. The old Leo Spitz-William Goetz International unit holds priority, with the others in line being Selznick, Paramount, RKO, Metro, Edward Small, Douglas Fairbanks, Jr., and United Artists.

Public requests for John Barrymore revivals at the Museum of Modern Art, N. Y., have been partially answered by a gift to the Film Library of "Dr. Jekyll and Mr. Hyde." Among other recent acquisitions are prints of Gabriel Pascal's "Pygmalion" and "Major Barbara" plus Carol Reed's "The Stars Look Down." Meanwhile, an addition to the Museum's staff is Richard Griffith, who recently resigned as executive director of the National Board of Review. He'll assist the Film Library's director, Iris Barry.

Distributors have discovered in several instances a graphic demonstration that censor boards are becoming stricter over the years. This fact was turned up when reissues, originally played 10-12 years ago, were again submitted to the boards for new okay before general release. Certain sequences which had passed muster in the past were ordered deleted by the boards before a new okay would be granted. Ohio state board is one body showing a tighter approach, as well as Lloyd Winford, official snipper for Memphis.

Recent mergers among talent agencies in Hollywood is prompting various thespes to seek release from their 10% contracts. Under the old agreement between the Artists Managers Guild and the Screen Players Guild, still in effect up to Jan. 1, a player doesn't have to stay with an agency when it merges with another.

## 'Counterattack' Retracts

Continued from page 3

March 5, 1948. Last week, through no volition of its own, but under the lash of a \$1,000,000 libel suit brought by March and Miss Eldridge on March 15, 1948, it printed a retraction.

Faced with the necessity of proving the truth of its charges in court, the publication sent its attorneys to seek a settlement when the case approached the trial calendar. Counsel for Counterattack and the Marches agreed on wording of the retraction, which was printed in last Friday's (23) issue.

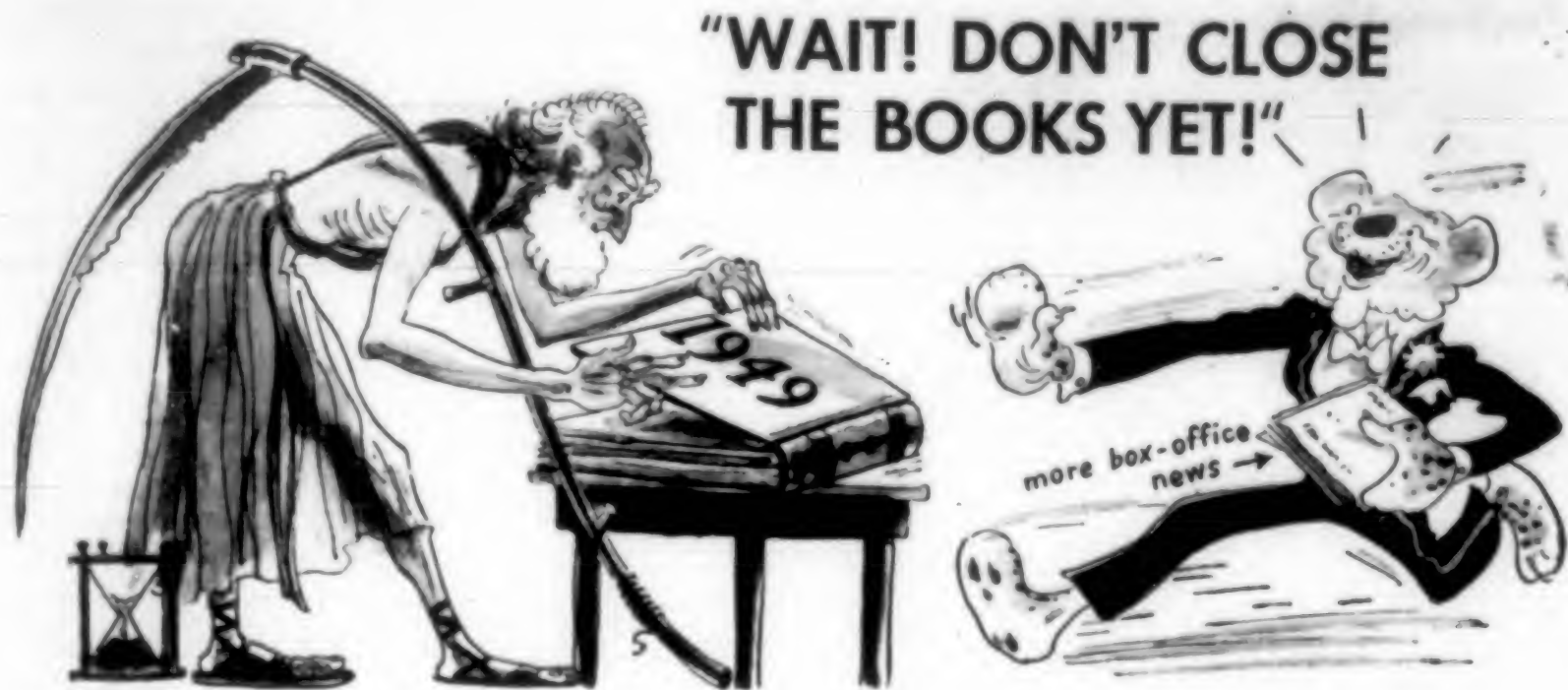
Headline on the retraction story was "Frederic March and His Wife, Florence Eldridge, Condemn Communist Despotism in Stalinist Russia." Publication then pointed out that the Marches had contributed to an ambulance for Finland during its war with Russia in 1939 and that March had traveled over 35,000 miles to entertain troops during the war.

The couple is quoted by the publication as stating: "We are not, have never been and do not intend to become Communists. We are not

members of any Fascist group and we oppose totalitarianism, be it Communist or Fascist. We condemn the Russian regime and its agent, the Communist Party of the U. S. as a totalitarian system, and we condemn the totalitarian practices of their leader, Joseph Stalin.

We believe in the system of free enterprise, but we also believe that it can best survive if men will search their hearts to determine where freedom ends and license begins. We shall continue in the future as we have in the past to try to preserve our democracy by exposing any attempt to eradicate its weaknesses and by extolling and practicing its virtues—because we believe that if we live democratically we need fear no other ideology.

Calgary Re-elected Wins  
Calgary, Alta., Dec. 27.  
Arthur Wins was re-elected president of Local 302, Motion Picture Projectionists' union (AFL).  
William Felder was re-elected v.p. and Jack Ellis secretary.



# A GREAT FINISH TO A GREAT YEAR!

Our Anniversary Year was brimful of M-G-M Box-office hits, but Leo always finishes in a blaze of glory! Look!

## "ON THE TOWN" (*Technicolor*)

Breaking records at Music Hall and everywhere through the country!

## "BATTLEGROUND"

New special pre-release engagements confirm New York and Los Angeles verdict of box-office smash!

## "EAST SIDE, WEST SIDE"

Launched to the nation at State, N. Y. socko World Premiere!

## "ADAM'S RIB"

Continues its top spot as one of M-G-M's Biggest grossers of the year!

## "AMBUSH"

Twenty holiday pre-release dates forecast big biz for M-G-M's BIG Western!

## "KEY TO THE CITY"

Coast Preview riotously predicts "best Clark Gable hit in years!"



# SURE! IT'S "M-G-M NIFTY IN 1950!"

## Small Ia. Exhib's Pro-H'wood Pitch

Spurred by the increased accent on public relations, a small-town indie exhib. Charles L. Jones, operating in Elma, Ia., has launched a personal campaign in behalf of the industry via open letters to his patrons. Commending Jones on his initiative, Ned E. Depinet, head of Industry's p.r. Conference Committee, said the exhib was anticipating "one of the things that the new Council of Motion Pictures Organizations seeks to do."

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With its exhibitor showmanship contest on "Father Was a Fullback" termed successful, 20th-Fox plans to follow the same procedure for "Mother Didn't Tell Me," which goes into general release in March. Winning entrants in the contest will split \$7,500 in prizes for bookings from March 2 to May 7. Twentieth sales veepee Andy W. Smith, Jr., is making 500 prints available on the film during that time, to enable as many exhibs as possible to enter the contest. By working the same kind of a stunt on "Father," 20th booked a record of 6,000 playdates for the film during its first 10 weeks of release. Judging by the national panel, comprising William Ainsworth, St. H. Fabian and Lou Little, will take place shortly, with results to be announced in early January.

## Same Technique

(Continued from page 4)

already disposed of the distribution rights in most of the Continental market. Thus, Paal points out, when the film hits the U. S., the initial boxoffice returns will mean an almost immediate profit since there are negligible expenses to pay off.

Meanwhile, Paal is readying his next picture, "Goodbye U.S.A.," a story of a Briton, Frenchman and a lone woman from Germany and Italy who are deported from the U. S. Plans call for the film to be made under the same arrangement that the producer turned out "Five Cities." George Taber is writing the American sequence on "Goodbye" and also is devising the overall framework.

"Goodbye" will be strictly Paal's own venture, sans Morris and Wilson, and is scheduled to roll May 1.

# DANNY KAYE

## is the Inspector General

YOU'D NEVER GUESS WHAT HE INSPECTS!

IN COLOR BY  
**Technicolor**

**THE SONG-AND-  
DANCIEST  
DANNY  
KAYE-PERS  
EVER! FOR  
A HAPPY  
GEARED-TO-GO  
NEW YEAR FROM  
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WITH **WALTER SLEZAK** • **BARBARA BATES** • **ELSA LANCHESTER** PRODUCED BY **JERRY WALD**

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Universal is setting two mass-saturation preems plus one conventional opener for January in a continuation of its day-and-date policy.

"Borderline" gets going at the Paramount and Webster theatres, Denver, Jan. 24, and the Utah theatre, Salt Lake City Jan. 28, in prelude to blanketing Colorado and Utah. Some 50 day-date openings of "South Sea Sinner" in St. Louis and its environs are scheduled, starting Jan. 12. "Woman in Hiding" world preems Jan. 7 at the Lafayette theatre, Buffalo.

With its exhibitor showmanship contest on "Father Was a Fullback" termed successful, 20th-Fox plans to follow the same procedure for "Mother Didn't Tell Me," which goes into general release in March. Winning entrants in the contest will split \$7,500 in prizes for bookings from March 2 to May 7. Twentieth sales veepee Andy W. Smith, Jr., is making 500 prints available on the film during that time, to enable as many exhibs as possible to enter the contest. By working the same kind of a stunt on "Father," 20th booked a record of 6,000 playdates for the film during its first 10 weeks of release. Judging by the national panel comprising William Ainsworth, St. H. Fabian and Lou Little, will take place shortly, with results to be announced in early January.

## Same Technique

Continued from page 1

already disposed of the distribution rights in most of the Continental market. Thus, Paal points out, when the film hits the U. S., the initial boxoffice returns will mean an almost immediate profit since there are negligible expenses to pay off.

Meanwhile, Paal is reaching his next picture, "Goodbye U.S.A.," a story of a Briton, Frenchman and a lone woman from Germany and Italy who are deported from the U. S. Plans call for the film to be made under the same arrangement that the producer turned out "Five Cities." George Taber is writing the American sequence on "Goodbye" and also is devising the overall framework.

"Goodbye" will be strictly Paal's own venture, sans Morris and Wilson, and is scheduled to roll May 1.

# DANNY KAYE

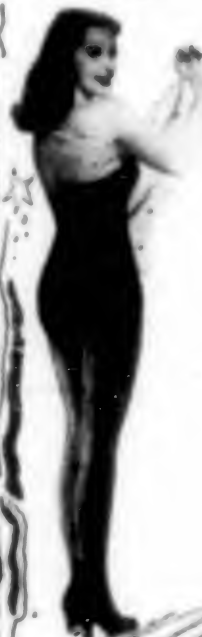
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**ELSA LANCHESTER**  
DIRECTED BY  
**HENRY KOSTER**  
Screen Play by Philip Rapp and M...  
Lyrics and Music by The... Green



## Continued from page 6

## Continued from page 2

New vaudeville policy is modeled along the lines of the stage presentations at New York's Radio City Music Hall. Permanent Empire producer will be Karson, who was long associated with the Hall. Other production personnel include Edward Nell, choreographer, Frank Staff, ballet master, while Gene Snyder, assisted by his wife, Dixie Dunbar, trains and directs the precision dancers.

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# PORT OF NEW YORK



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CUSTOMS NARCOTICS AND  
THE COAST GUARD

## Clips from Film Row

### NEW YORK

For a third time, Metro has revised its releasing schedule for the first four months of the coming year. Total has now been set for 12 new pix and one reissue from January to the end of April. Company has shoved up its general release of "Battleground" with February as its starting month. "Malaya," "Ambush" and "East Side, West Side" are slated for January. Besides "Battleground," February includes "Intruder in the Dust," "Key to the City" and "Blossoms in the Dust," an oddie. "Nancy Goes to Rio," "Black Hand" and "Conspirator" are lined up in March and "The Yellow Cab Man," "Side Street" and "The Outriders" in April.

Joe Clair, former UA exploiter, joined Eagle Lion for national tie-ups on "The Sundowners."

Famous Pictures Film Exchange of New York last week closed a distribution deal with Devonshire Film Co. of Boston covering New York state release of some nine "Cisco Kid" westerns. Devonshire previously acquired the domestic distribution rights to the series from Monogram. At the same time Famous linked a pact with Raymond Freiden of Hollywood which gives the company the New York franchise for three new oddies, "Red Rock Outlaw," "The Kid From Gower Gulch" and "Silver Bandit." Trio stars Spade Cooley.

After resting on the shelf for a considerable stretch, Howard Hughes' "The Outlaw" tees off on its RKO releasing rounds this week. Film is set for 21 key-city engagements with the opening shots in Boston tomorrow (Thursday) and Chicago Friday (30). RKO took over the film when Hughes acquired control of the company. A revamped advertising campaign won a Production Code seal for the controversial pic.

### DALLAS

Theatre Enterprises, Inc., headed by H. J. Griffith, is a separate organization and not affected by recent deal made in Oklahoma City whereby Griffith Consolidated Theatres, Inc., was sold to eight former employees.

Interstate Theatres, operator of most local firstruns, will withdraw from management of Teleneva Theatre this month according to R. J. O'Donnell, general manager of circuit. Teleneva is the property of Teleneva Corp. of N. Y.

Lawrence Fontana & Sons purchased interest of Dr. S. E. White in the Hollywood theatre at Fort Arthur. Lawrence Fontana, Jr., continues as manager.

Former Star at Abilene completely remodeled and reopened as the State by Paul Nixon, who recently purchased house.

John L. Francini resigned as executive secretary and director of Screen Guild Productions. Retains his affiliation with Neart Pictures of Texas.

### ST. LOUIS

Work started on new \$100,000 drive-in on outskirts of Litchfield, Ill. for Frisina Amus Co., Springfield, Ill. Same company expects to have owners ready for spring opening near Lawrenceville, Gordon Junction, Effingham, Taylorville and Olney in Illinois, and at

Hannibal and Mexico in Missouri, and Keokuk, Ia.

To stop increase of juve delinquency in Bridgeport, Ill., Police Chief Claude Gray ordered juveniles to keep out of picture theatres after 9 p.m. unless accompanied by parents.

The Roxy, Fox Midwest Circuit house in West Frankfort, Ill., being readied for early lighting after face lifting. John Marlow will reopen his Annex, Herrin, Ill., and Rivoli, Murphysboro, Ill., about same time.

An ordinance extending for another year effective date for compliance with new safety regulations for theatres here signed by Mayor Joseph M. Darst. The bill, which would govern seating arrangements, aisle widths as well as preventive measures would have become effective Jan. 1.

Reconstructed Roxana, Roxana, Ill., badly damaged by tornado last spring, relighted by Albert Critchlow.

Harry Tanner and his sons, owners of Tanner Theatre Circuit, Pana, Ill., organized new corporation to construct new drive-ins near Pana and Vandalla, Ill.

New marquee and seats installed in the Missouri, St. Louis Amus Co., house in midtown.

### PITTSBURGH

Blatt Bros. circuit purchased the Aurora in East Aurora, N. Y. Merritt A. Kyser is retained as resident manager.

Morris Finkel reelected president of AMPTO of Western Pennsylvania at 20th annual convention last week.

Ralph P. Adelman, who was at WB's Majestic in Butler, Pa., will be manager of new 500-seat Marx, Pa., theatre which should be ready to open right after first of year. Adelman is also treasurer of operating corporation.

Ben Steerman, chief auditor for Warners in this zone, took over as Chief Barker of Variety Club, Tent No. 1, for 1950. He succeeds George Eby, who holds down similar post with Harris circuit.

Jack Balmer, manager of The Gardens for Harris circuit, left to go on road as treasurer of "Ice Capades." Allan Barkley, manager of chain's Liberty, replaces him. John P. Harris moves to Liberty from Harris' Jeannette, Pa., house.

### PHILADELPHIA

William Guthridge, former manager of Victoria, Camden, N. J., fined \$200 and given suspended sentence of six months after pleading no defense to charge of embezzling \$400 of theatre's funds.

Official opening of William Goldman's new Randolph set for Dec. 24, with "On the Town" as tee-off film.

William Brooker, Paramount exploitation manager and commander of Variety Post 713, American Legion, running Post's toy drive for children of vets lost in the war.

Recent annual stockholders' meet of Allied Motion Picture Theatre Service, Inc., local buying-bookings combine, resulted in election of Sidney E. Samuelson as proxy, Elmer Hollander, veepee; E. B. Gregory, financial secretary; Cecil Felt, treasurer, and Albert M. Cohen, secretary.

New Randolph, flagship of William Goldman indie chain, opened with Hollywood fanfare Dec. 24. The 2,500-seater is most modern in town.

New officers of Tent 13, Variety Club, are David Supowitz, Chief Barker; Cecil Felt, secretary; and Ben Biben, Dough Guy.

Annual meeting of Allied named Sidney E. Samuelson, president; Elmer Hollander, veepee; E. B. Gregory, financial secretary; Cecil Felt, treasurer, and Albert M. Cohen, secretary.

### MINNEAPOLIS

Walter Hoffman, long 20th-Fox exploiter, hired to handle publicity campaign here for "Samson and Delilah" which opens road-show date at Century in January.

As another step toward consent decree compliance, Paramount circuit Minnesota Co. is offering its Eau Claire, "C" house, Eau Claire, Wis. for sale. It retains three theatres there.

Two St. Paul independent neighborhood houses, the Oxford and Grandview, roadshowing pictures. Former has "Red Shoes" at \$2.40 top and Grandview "Hamlet" at \$1.20.

RKO-Pan has "The Outlaw" set for New Year's week—its third local engagement, others having

been at Lyceum, legit roadshow house, and Pix, loop surreaser. Bennie Berger, North Central Allied president and circuit owner, off with the wife for two-month rest in California.

As another step in carrying out consent decree, Minnesota Amus Co. closing deal for sale of Gopher, loop "B" house, only downtown theatre it will have to divorce.

Clem Jaunich, circuit owner, granted permit to build 975-seat theatre at Austin, Minn., as part of \$200,000 shopping center. Paramount circuit now owns and operates the three theatres in town.

### Maverick Pix

Continued from page 3

ing at the hundreds of thousands of dollars poured into production without a single preliminary consultation on just what sort of pic a distrib can use. After the film is wrapped up, producer and his backers look for a bailer from the distrib via a national distribution deal.

Main oversight of the Hollywood dissident or the tyro without any experience in production, in the eyes of distrib toppers, is their penchant to make something that appeals to them without any prior effort to learn whether it will appeal to the public. For one thing, apparently, when the peeved Hollywoodian hotfoot it away from the Coast to shoot his better opus in more natural haunts, he is convinced that his particular project will win every quality award.

Frequently, distrib officials note, a would-be producer will sink another \$50,000-\$75,000 in a film after completion in a vain attempt to patch the pic and win a distrib deal. Since this rarely produces a better pic, net result has been a complete shelving of the celluloid and the taking of a tax loss by the well-heeled backers.

One lesser distrib, in the past few months, has nixed at least a dozen offerings. In all instances, these films were first tendered to the majors, when and if a major company exec could be induced to sit out a screening in a local projection room.

### Lyman Munson

Continued from page 3

currency led abroad has little to do with 20th's film-making in foreign countries. At least three-quarters of the budget for each film lensed abroad represents new money sent into the country from the U. S. Devaluation, by cutting into the majors' foreign grosses, will thus deplete the amount available for production overseas.

Despite Munson's resignation, 20th plans to go through with its production slate of pictures originally earmarked for British production. These include, among others, "No Highway," adapted from a Nevil Shute novel, and "21 Bow Street," story of Scotland Yard. Ben Lyon, who has been serving as chief talent scout and exec assistant to Munson in England and France, will continue his operation. For each picture lensed abroad henceforth, however, 20th will permit the producer sent over from Hollywood to take complete charge. Latter will thus assume much of the work formerly handled by Munson.

Munson, a West Point graduate who served as a brigadier general during the last war, has been with 20th since 1946, when he became exec assistant to Zanuck. In 1948, he was appointed managing director of 20th Productions, Ltd. During the war, he was chief of Army Pictorial Services and also helped organize Yank, Stars and Stripes and the Armed Forces Radio Service.

### UA's President Gradwell Sears

sets his views on

Cycles, Audiences, Video, etc.

an interesting editorial feature in the opening

44th Anniversary Number

VARIETY

Out Next Week

### MOT's 'Specials'

Continued from page 4

ber of additional contracts can be obtained to really matter.

"On the other hand, if we are successful in turning out an exceptional one-hour feature, as we believe we've done with 'The Golden 20s,' there's no limit on potential return. We have the possibility of high rentals and percentage engagements, so that we have a chance of making some money, which we don't have in the shorts market."

Distribution arrangements for the new featurettes have not been set as yet, but it is believed they probably will not be handled by 20th-Fox, which releases the MOT shorts. Included in the same deal may be the release of MOT's 1940 feature on the Vatican because of Holy Year interest. It was handled by RKO originally.

New featurettes are being financed completely by MOT itself. Initially it had a partner, Centennial Productions, in "Golden 20s," but de Rochemont bought out its rights. Centennial brought him an idea for a somewhat different film along the same lines, but it developed that MOT couldn't do it as proposed. Transformation in the idea was made with Centennial continuing to hold a piece of it until MOT made the offer to assume its share.

### Korda's 15

Continued from page 1

setup. Helprin would set deals for release of these pix in the U. S. by American outfits.

While the British have realized the pitfalls of attempting to compete with Hollywood on a quantity basis, Korda's Yank v.p. said the producer will turn out about 15 films in 1950. That will likely push him ahead of Rank for the first time. Latter has stated he'll make a maximum of 10 in the first six months of the year, with plans very indistinct after that, including a good chance that he'll duck out of production completely.

Despite serious differences with both Samuel Goldwyn and David O. Selznick in joint production ventures, Korda will make more such deals with other American indies, Helprin declared. He said two deals are now pending under which well-known Hollywoodites are to provide stars and frozen sterling in return for Western Hemisphere rights to films produced.

Not only in quantity, but in conception, British producers have dropped the thought of competing with Hollywood, Helprin stated. "They fully realize now," he explained, "that to compete with Hollywood, they must not try to make Hollywood-type pictures. There are certain kinds of films that Hollywood does very well and that the British can't come up to. On the other hand, there are types that the British do well that Hollywood can't touch. The British producers fully recognize, therefore, that their strength lies in competing only with those pictures which they make best."

Korda will continue to make some smaller pictures for the British and Continental market alone, Helprin said. He and Korda have agreed that they will not be shipped to the U. S. It is thought preferable to lose the small number of dollars that could be realized on them rather than hurt the standing of British films in America by exhibiting pix here not really suited for the export market, Helprin said.

### Depinet's Stock

Continued from page 3

seven-year employment contracts. Each was for 30,000 shares. Depinet heretofore picked up 25,000 shares and assigned another 10,000.

Rathvon option on 15,000 shares expires Jan. 3, 1950, under the terms of the option which calls for a lapse one year after resignation. Rathvon stepped out in January, 1949.

Unlike Hughes, Depinet may retain his stock interest in the RKO circuit along with his holdings in the production-distribution company which he will head when the two outfits split under the consent decree.

### 500G for Italy-Made 'Horn' by New Indie

Hollywood, Dec. 27.

Latest to leap into European production are producer Rene Williams and director Alfred Zeisler, who planned for Rome yesterday (Monday) to film "Horn of Plenty" at the Cinecitta Studios. Budgeted at \$500,000, pic is slated to roll March 1.

"Plenty" will be turned out by Williams Productions, Inc. Company is controlled by Williams, who's making his initial producing venture with this project. Aubrey Wisberg and Jack Pollexfen screenplayed from the former's original. Shooting schedule calls for completion in 90 days.

### Yank Producer

Continued from page 3

working long hours and at an efficient rate. He pointed out that the unions never bother the producer about hours or working conditions unless there's a squawk from the members. Latter can easily be avoided by standard overtime and a system of bonuses for good work.

Wanger had been planning to make "The Duchess of Lancaster," starring Greta Garbo, in Rome, but gave up the project, he declared, because of difficulty in obtaining Italian financing and high cost and inefficiency of production. He now plans to make the pic in England and France.

Solmsen said that Italian film-makers would turn out about 80 pictures this year, but that only three or four might be considered suitable for the U. S. market. Concentration, he said, was on low-budget product which could earn its way in the European territory.

Producer returns to Italy after the holidays to wind up work on "Sabana," which is now being cut and scored under supervision of the director, Genia Radvanyi.

### Upped-Scale Pix

Continued from page 3

its sale of "Jolson" have stayed any idea of price tilting by other majors. Undoubtedly, Par's method of peddling "Samson" will be the rule henceforth. The idea is to bally a pic's possibilities as an above-the-regular-price-earner with the hope that an exhib catches the fever. But no down-the-line enforcement of advanced admissions would be imposed.

Exhibs are convinced that they won their battle with Columbia. It is maintained that the film, booked into 120 situations at upped scales, lost considerable momentum because of their resistance. In the long run, it is argued, Col would have groined more by sale at regular prices.

There is no doubt, regardless of whether Col won or lost, that distrib will no longer venture on a course which, at best, has proven thorny.

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Samson—Delilah

JOEL TERRANCE • TERRA-ELLEN

JOEL TERRANCE • TERRA-ELLEN

JOEL TERRANCE • TERRA-ELLEN

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JOEL TERRANCE • TERRA-ELLEN

JOEL TERRANCE • TERRA-ELLEN

# WHERE ARE NEW ANNOUNCERS?

## MCA, NBC, After Year's Aloofness, Decide They Really Love Each Other

After a year of complete disavowment during which they failed to negotiate a single talent deal, NBC and Music Corp. of America are going into the new year with a "complete understanding" and with a decision on the part of NBC to move into the MCA picture in a big way.

Ever since, back in November, 1948, MCA's Jules Stein asserted himself in the CBS capital gains maneuver in wooing Amos 'n' Andy away from NBC, the trade has been cognizant of a "split down the middle," with MCA aligned with Columbia's Bill Paley in the unprecedented talent deals, while the NBC-William Morris agency alliance was almost equally as pronounced.

Opening wedge in NBC's moving into the MCA picture is the parting of Guy Lombardo (an MCA client) for the upcoming song-writing talent show. In addition, NBC is currently negotiating a deal with another star on the MCA roster—Celeste Holm—for a weekly series. Miss Holm will also guest on the initial Lombardo broadcast to finalize the MCA move in Lombardo show, "Pick a Hit," will be auditioned next Wed. (8) with Ben Grauer as moderator.

According to one NBC program exec, the NBC-MCA lovefest will be accentuated in many other programming direction in coming months. It appears, says NBC, that the "sensitivity" stemmed from MCA alone, with the talent agency fearing to trend into the NBC camp because of its highly-publicized relations with Columbia. It wasn't until recent weeks, it's contended, that MCA and NBC realized that "we've always loved each other, and the whole thing was a mistake."

## 3-Show Burrows Nixes Grapplers

With Abe Burrows now set for two CBS shows (one AM and one TV) in addition to his participation in the Crosby-sponsored Sunday night "This Is Show Business," the comic has dropped his plan to do his ringside commentary on the St. Nicholas Arena (N. Y.) wrestling matches. CBS had planned it as an hour-long video attraction for Tuesday nights to compete against Milton Berle's "Texaco Star Theatre."

CBS may resurrect the idea for a later date, with some one other than Burrows, but meanwhile Berle will have the 8 to 9 stretch to himself.

Aside from his multiple activity, Burrows is opposed to the "grappler gabbing" idea. He sizes the wrestlers up as a bunch of hard-working

(Continued on page 29)

## THAT GIVEAWAY GLEAM IS STILL IN CBS' EYE

CBS, shopping around for a show to fill the Sunday 5-30 time vacated by Longines-Wittnauer, has purchased the "Strike It Rich" giveaway, which has been on the shelf for some months. "Rich" occupied the same Sunday period a couple of seasons back, when it was sponsored by Ludens. This time it's due for a sustaining whirl. It premeas Jan. 8, with Warren Hull as emcee.

CBS initially wanted the show for a Jan. 1 starting date, but some difficulty was encountered in getting clearance in view of a William Esty agency option on the package. Esty okayed the CBS pickup but the option has been extended.

As a further Sunday time-filling expedient, CBS is also yanking out last summer's "Earn Your Vacation" quizzer for another whirl.

## OLD TRAINING GROUND GONE

The trade has been cognizant of a gradual deterioration in the ranks of the announcer fraternity. Many argue that it hit a new low in 1949. In contrast to the networks' stable of announcers a decade ago, it's contended, the pickings are slim today. The showmanship has gone out of the business and no one has come along to project himself as a personality to step into the shoes of the ex-announcers who have since moved into new spheres of influence in show business.

It's pointed out, for example, that 10 years ago the CBS announcer staff comprised, among others, Andre Baruch, Ted Husing, Harry Von Zell, Del Sharbut, Dan Seymour, Paul Douglas, Ralph Edwards and Bill Goodwin. Those were the days, too, when a newcomer, Henry Morgan, deserted Boston and the Yankee Network to become an announcer at Mutual.

Those were also the days, it's recalled, when John Carlyle, supervising the CBS announcer staff, with an assist by Gerald Mausby, established the credo: "Let the people know they heard you," with a resultant emergence of distinctive personalities who subsequently graduated into legitimate comedy or other top show biz facets.

### Bigtime Payoff

Of the old school, the Von Zella and Goodwins have integrated their talents into comedic patterns for the bigtime payoff. Douglas is now a 20th-Fox star. Seymour has hit the jackpot with "We, the People," "Sing It Again" and his daytime shows. Edwards is in the

(Continued on page 29)

## There's Sniping and Gripping Among Network Salesmen as Rivalry For Biz Hits New High in Bitterness

Norman Corwin

says

Gentlemen, Let Us Not Be Bums

one of the many byline features in the upcoming

44th Anniversary Number

of

VARIETY

Out Next Week

Salesmen around the networks in recent weeks have been reporting back to headquarters with some fantastic and incredible yarns of how the competition has been sniping away at prospective accounts in the hopes of wresting them away. It would seem that the motive lies not only in trying to wrap up the clients for their own webs, but particularly to prevent the rival network from grabbing off the business.

Chiefly involved are the NBC-CBS sales contingents and it's all part of the current pattern which finds the two webs enmeshed in an unprecedented state of bitterness. Some of it, it's claimed, stems from Mutual, but the ABC boys, it would appear, are playing it straight.

On the one hand, NBC argues that during talks with Standard Oil of New Jersey in the hopes of getting the latter to bankroll Lionel Barrymore for his traditional Christmas Day presentation of "Scrooge," "someone" convinced SO that Barrymore was in no condition to do the show. NBC has carefully avoided fingerprinting. All it knows is that subsequently Mutual negotiated its own sponsorship deal.

Similarly, NBC avers that in the CBS vs. NBC jockeying to get the Hellobus business (which eventually went to NBC with sale of its Dick Powell starrer, "Richard Diamond"), someone planted a "mythical" yarn at the Hellobus door, to the effect that Powell's recent trip to Hawaii was due to his health, the inference being that the show's continuance was in jeopardy.

While NBC admits that it sold "Diamond" to Hellobus "at cost" with no profit accruing to the web (figure cited is \$3,000 a week), the CBS boys argue that NBC is practically giving its shows away in order to sell time. The Columbia salesmen say that NBC sold show and time to Hellobus as a package at \$10,500 a week and that, at the Sunday afternoon NBC time rate figure, it amounts to \$2,000 for the show proper.

## CBS' 5-Night 'Average' Lead

The new Hooper Pocketpiece breakdown shows CBS gaining an even greater foothold in the night-by-night rating payoff. The "average rating" picture now shows Columbia dominating five evenings the week, with NBC and ABC sharing one apiece.

Here's how the averages shape up:

Sunday night: CBS has 13.3; NBC, 10.5; ABC, 9.6 and MBS 8.2.

Monday: CBS, 15.5; NBC, 6.7; ABC, 5.8; MBS, 5.4.

Tuesday: NBC out in front with 13.2; CBS, 10.8; MBS, 4.4; ABC, 3.6.

Wednesday: CBS, 12.9; NBC, 10.6; ABC, 5.9; Mutual, 4.9.

Thursday: CBS, 11.8; NBC, 7.7; ABC, 7.6; MBS, 2.5.

Friday: ABC out in front with 10.3; CBS, 7.6; NBC, 7.6; MBS, 2.9.

Saturday: CBS, 11.7; NBC, 10.3; MBS, 6.9; ABC, 2.1.

## KRSC, Seattle Indie, Fetches 112G Price Tag

Seattle, Dec. 27. KRSC indie station here, has been bought by Sheldon Barkett, of Coon Bay, Ore., who also owns stations in Vancouver, Wash., Oakland and Coon Bay. Sale is subject to FCC approval and price has been reported at \$112,000.

Sellers are Robert Prybe, long KRSC manager; P. K. Lieberman of New York City, and John Ryan, Jr.

J. Hugh E. Davis  
(Exec Veepee of  
Foote, Cone & Belding)  
prognosticates  
**Radio-TV in 1950**  
...  
an interesting editorial feature in  
the upcoming  
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## Station Can Nix Church Contract, Hub Judge Rules

Boston Dec. 27

Federal Judge Francis J. W. Ford ruled last week that a radio station has the right to tear up a contract if it believes a proposed program does not best serve the public interest. The finding was made by the judge in dismissing a suit brought against WLAW, Lawrence, by the Massachusetts Universalist Convention.

Universalists sued, alleging breach of contract because WLAW refused to air a sermon, "Is Jesus Risen?", last Easter Sunday. They asked damages and an order forcing the station to broadcast the sermon next Easter.

Station argued that the sermon raised "the question of the divinity of Christ and the theory of the Resurrection" and that carrying it on Easter "would, by reason of the religious views expressed, be shocking to general public sensibility."

The court said "the licensee is obliged to reserve to himself the final decision as to what programs will best serve the public interest."

(Continued on page 29)

## Ware New KSTL Prexy

St. Louis, Dec. 27

William E. Ware, Council Bluffs, Ia., radio exec has been elected president and gen. mgr. of KSTL in St. Louis, succeeding Frank E. Pellegrin, founder of the station and who now is v.p. of Transit Radio, Inc., New York. Pellegrin who founded the station in June, 1948, was elected a v.p. of the local station and remains a director and holds his stock.

Ware has been in radio 21 years and was with CBS before founding the Council Bluffs firm four years ago. He has disposed of his interest in Council Bluffs and has acquired stock in KSTL.

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## \$64,100,000 Gain to AM B'casters in '48; Marks Drop of 10% Profit from '47

Washington, Dec. 27. Despite increased operating expenses, AM broadcasters made a profit (before taxes) of \$64,100,000 in 1948, the FCC reported last week. The networks, including their 27 owned and operated outlets, accounted for 28% of the total take, with \$46,000,000 going to 1,797 other stations.

Year's profits represented a 10% drop from 1947, although revenue during 1948, totaling \$407,000,000, was approximately 12% higher than the previous year. Sag in profits was accounted for by an increase of 17.5% in expenses.

Based on returns from 1,313 stations which were in operation at least two full years, average income in 1948 was \$38,465, or about 6% below 1947. Income of 46 clear channel outlets averaged \$341,257, while the average of 66 local part-time stations was \$4,464.

Losses were recorded during the

### In a Nutshell

Washington, Dec. 27. Here's how the broadcasting industry fared in 1948, as reported last week by the FCC:

AM profits (before federal tax)	\$64,100,000
TV losses	14,900,000
FM losses (estimated as other than included in AM operations)	6,700,000

Total industry profit: \$42,500,000

year by 581 stations, or 32% of the total. Most of these were among the 900 odd outlets which started postwar. Of 329 stations which started operation in 1948, losses were taken by 235.

Because of joint returns filed by AM-FM broadcasters, the Commission was unable to determine the losses taken by the 700 FM stations which were on the air at the end of the year. However, returns from 89 FM stations without AM affiliates showed an average loss of \$34,000 in 1948. All but three of the 89 reported losses.

Of the 593 AM broadcasters operating FM outlets, only 77 reported separate revenues, from FM during 1948. These 77 reported an average revenue of \$8,070 and average expenses of \$27,970, resulting in an average loss of \$19,900.

Aggregate losses of 77 FM outlets with AM affiliates totaled \$1,532,190 as compared with losses of \$3,056,350 by 89 exclusive FM stations.

## Martin & Lewis, Morgan Repacting

NBC and Henry Morgan have come to terms on another year's contract for the comedian. Meanwhile, the network is currently in the process of negotiating a new pact with Dean Martin and Jerry Lewis. Latter pact, as in the case of Morgan, is for radio, with a proviso that in the event M & L go into video, NBC will have an exclusive on their services.

Despite the fact that NBC has not been able to sell either Morgan or Martin & Lewis, the network still regards them as definite assets in the web's comedic pattern, as evidenced by the desire to renegotiate the new deals. However, it's likely that the Martin & Lewis deal will be at a lower scale of pay.

Morgan, meanwhile, has been having talks with WNBC, the New York flagship station, whereby the comic may return to his old 15-minute cross-the-board format on a local basis. If so, he will go into the 6:30 to 6:45 p.m. period.

### KEVT'S 710 SALE

Kerrville, Tex., Dec. 27. The FCC has granted permission for the assignment of the license of KEVT from Walter T. McKay and Arthur Stehling operating as the Keer County Broadcasting Co. to the Kerrville Broadcasting Co. Sales price was \$71,000.

New group is composed of Hal Peterson, C. V. Peterson, W. C. Fawcette and V. Scott Schreiner, who each have equal ownership.

### CBS Programming Veepee

Hubbell Robinson, Jr.

Sounds Of

### The Big Noise (Radio-TV)

one of the many interesting editorial features in the upcoming

44th Anniversary Number

VARIETY

Out Next Week

## Fair' AM-TV Scoops Papers In Cleve. Strike

Cleveland, Dec. 27. Radio and television's "objectivity and impartiality" in news coverage gave both mediums a major scoop and advantage in the Cleveland Transit System's strike that began Dec. 22.

AFL Transit Workers' president in Cleveland, Tom Meaney, gave reporters of the daily papers a cold shoulder and issued his statements directly to radio and television, in protest against newspaper treatment of his union's stand.

Meaney's first move came in a direct statement to WTAM on the morning of the strike. He then accepted offers of WEWS's video outlet to present his views. Twice, in the course of the most hectic hours of the strike, Meaney utilized WEWS's services to make public his side and views, forcing papers to pick up his remarks from video screens. In turn, WEWS told Meaney they would cut commercials to give him the chance to appear when he wanted to.

At the same time, WEWS' mobile unit shot hundreds of feet of film to augment its news coverage.

The strong WEWS pitch made by Meaney elicited many a raised eyebrow, inasmuch as it's a Scripps-Howard station and the S-H paper, The Press, editorialized against Meaney.

Cleveland's Mayor Thomas A. Burke also took to both the air and screen in presenting his case. He spoke over WTAM and appeared over WEWS.

The city's other stations also cooperated with both sides, giving ample news coverage. WJW was first to hop on the ball, staying on the air all night when the strike broke. The strike vote came shortly after midnight, catching the city unaware, but WJW, with Larry Krupp at the mike, broadcast the news until regular station hours began.

Other stations covered the strike with news stories and developments as they broke.

## Brewery Wraps Up Pitt's Sports Scribe Fraternity

Pittsburgh, Dec. 27.

Duquesne Brewing Co. has tied up town's three sports editors, Al Abrams of Post-Gazette, Harry Keck of Sun-Telegraph and Chester Smith of Press, to exclusive broadcasting contracts calling for an appearance once a week for each of them on Pie Traynor's KQV sportscast. They'll alternate every Monday, Wednesday and Friday to exchange gossip, views and ideas with Traynor, while former big-leaguer continues on his own, as in past, Tuesdays, Thursdays and Saturdays.

Traynor has been bankrolled over KQV by beer outfit for years, and recently started a video program for same sponsor here on WDTV. On latter show, he shares quarter-hour with Ken Hildebrand, Duquesne's news man.

## Barry Gray Leaves Davis After Several Hassles, Going Back to Copa City

Miami Beach, Dec. 27.

Disk jockey-commentator Barry Gray and nitery operator Danny Davis, for whom Gray has been conducting a midnight session at the Kitty Davis nitery, came to a parting of the ways last week after a series of clashes between the two. Result was that Gray found himself back working at the scene of a last year's snarl—the Copa City—whose operator, Murray Weinger, and Gray became unfriendly as the aftermath of the Copa's financial entanglements last season. The Copa last year folded prematurely, owing a flock of coin, with Gray among the creditors, for salary as its lounge spieler over WMIE.

Gray admittedly had been bringing in a flock of customers to the Davis club, which broadcast Gray's chatter through WMIE, to which Gray is under contract. The nitery, in turn, had contracted with WMIE for Gray's services. Gray has a special financial deal when he broadcasts from a spot other than the station's studio. His new WMIE deal on the Copa City will be the same as that he had last year, being guaranteed \$1,000 weekly plus a percentage on the commercials.

Davis' clashes with Gray occasionally found him insisting on taking to the mike to dispute Gray's view. Weinger's re-hiring of Gray puts a crimp in the plans of Col. Frank Katsentine of WKAT, who had been dickering for an NBC network show from the Copa.

## Flock of New ABC Shows Bow in Jan.

Start of the new year will bring some program shifts and additions to ABC. A new stanza being readied, which will probably go into the Tuesday 8:30 p.m. slot in mid-January, is "Gentlemen of the Press." Series will be produced with the help of ABC affiliates and will consist of newsmen in various cities relating their top reporting feats and human interest yarns.

Starting Tuesday (3) the web will carry the "Carter Family" in the Monday-Friday 4 p.m. slot. Carters are a hillbilly recording group, including four females and a man, and will originate from Springfield, Mo.

"Let's Go to the Met," presented in cooperation with the Met Opera Guild, will bow Jan. 12 in the 10:30 p.m. period. Show will feature two singers from the Guild in a preview of the opera to be aired by ABC on the following Saturday, with Milton Cross narrating.

"Ethel and Albert," cross-the-board stanza with Peg Lynch and Alan Buncie that was dropped last March, returns Jan. 16 at 8 p.m. It will be heard once weekly in a half-hour format with an orch and audience added.

## DON LEE CLEAN BILL OF HEALTH ON TAP

Washington, Dec. 27.

FCC, after months of deliberation, is expected to clear the Don Lee network tomorrow (Wed.) of all charges and grant it a full-term license renewal of three years. Commission was readying its decision over the weekend but because of the Christmas holidays reportedly held off the announcement.

Don Lee web, one of the controlling stockholders in Mutual, had been charged with violating regulations of the FCC by trying to tie up too much option time of its affiliates.

### Overdoing It

Boston, Dec. 27.

When Nelson Bragg, WCOP announcer, in a fit of generosity, compassion, friendliness and helpfulness, got in a big plug on his show for his buddy Malcolm McCormack of WBZ by stressing that McCormack's home-grown turkeys were available, he got a bill the next day from his own station for \$37.50.

Bragg paid off, but station manager Craig Lawrence tore up the check, after making sure Bragg, and all other announcers, got the point.

## From the Production Centres

### IN NEW YORK CITY . . .

Hal Tunis, WMGM disk jock, to handle commercials on Tele King's "Teen Toppers Revue" on WATV. James E. Dolan, Arturo Toscanini's librarian, wed actress Helen Gerald over the weekend. Herb Norman, formerly of NYU's radio workshop, has joined WWRL. Indie, incidentally, plans to start operations on 3,000 watts Sunday (1). Bob Harris has replaced Bill Williams on WVNJ's 2-5 p.m. daily disk show. Fred W. Ziv Co. adds Carroll Gardner, ex-general manager of WLEX, Lexington, Ky., as account exec for Florida and southern Georgia. WOK's Robert Brewster incurred at NYU Thursday (22).

Dick Linke leaving Sammy Kaye to set up his own publicity outfit. World Broadcasting System has renewal orders from 13 stations for its transcription library service. Niles Trammell back from the Coast and off again, to Palm Beach, for his annual Christmas holiday visit.

WOR's Joe Creamer honored with three of his ads reproduced in the 1949 Newspaper Advertising Annual. Bob Nelson, producer of "So You Want To Get A Job," Syracuse U vocational program, in Gotham this week to tape-record interview with NBC's Ed Herlihy. Show will discuss employment picture in radio announcing field.

Andre Baruch and Bea Wain taking over Ted Husing's disk shows on WMGM while latter relaxes on a three-week hiatus in Fla. Johnny Olsen, who has just concluded 28 weeks' commuting from N. Y. to Chi for his "Fun For the Money" TV stanza, has racked up 62,450 flying miles for the stint. Frank Readick new to "Lora Lawton." Shirley Blanc added to "Romance Of Helen Trent." Francis DeSales new to "David Harum." Martin Blaine added to cast of "Lorenzo Jones." Ethel Wilson, Charles Seel, Elaine Kent, Ian Martin and Arthur Mailand are "Front Page Farrell" additions.

Elliott Sanger, WQXR exec v.p., elected to board of the N. Y. Grand Jury Assn. Kenneth MacGregor, NBC staff producer, papa of a seven-lb. boy, Robert K. WHOM and National Safety Council transcribing spots in Italian. P. van and Spanion on highway safety. ABC is picking Bob Crosby for a Saturday evening disk jockey airer. Mutual's "The Shadow" will add a musical twist for Sunday's (1) broadcast when Bea Wain guests for three songs. Two film companies are reported dickering for screen rights to "Big Town." Pic based on the ailer had previously been made by Pine-Thomas. Paramount producing unit. Audio-Video Products has just finished taping and editing last of Jimmy Durante's N. Y. shows. Outfit also handled another NBC series, "Grand Ol' Opry," for its European tour.

Duncan Pirnie, WQXR announcer, father of a daughter, Abby Jean.

### IN HOLLYWOOD . . .

Art Baker finally gets an ABC coast-to-coaster for his Notebook, which has been airing for 10 years on the Coast. It's being co-oped Italian Swiss Colony wine bought Bob Lemon's platter parade on KNX. Cliff Gill, KFMV manager, gifted radio eds with a table model receiver to infect them with FM. That's all that comes through.

Mike Shore, who exploited "Madman" Muntz into national prominence, now has him sponsoring "Rebuttal" on a split Don Lee-Mutual network. Shore owns the package. Father of Willet Brown, Don Lee prexy, passed away last week. He was a pioneer of the auto industry on the Coast. Steve Slesinger and his bride passed a few days looking in on his "Red Rider" show and then left for his ranch high in the Colorado Rockies. Howard Melghan packed up his family for a white Christmas (he hoped) back east. When they left the sun was blazing and nary a flake in sight. CBS is reviving John Guedel's quizzer for school marmas, "Earn Your Vacation," with a Sunday showcasing. Pillsbury bought Jay Stewart's "It's Fun To Be Young" for a hookup of 12 CBS Coast stops. Bill Costello ships back to Tokyo for CBS after filling for six weeks while Chet Huntley was prowling the continent. The Gale Gordons made it an even dozen as mister and missus. Art Linkletter joined the oil barons when a gusher spouted black gold on his Texas land. Schiltz buying up more than 10,000 illuminated billboards around the country to plug the upcoming "Halls of Ivy." Most of the paper is devoted to the Colmans (Ronald and Benita) with brewer taking only a small corner and nary a mention of beer. Ty Jurras of the Steve Hannagan forces gave the trade its biggest holiday laugh when he mailed out memberships in Fertilizer of the Month club. Guy della Cioffa, one of the charm boys at CBS, gifted Dick Mack with a polo mallet on his birthday. Figured Darryl Zanuck has done alright with the long shanked club and it doesn't leave whip marks on the walls. Billy Wilgus will be the Thompson agency producer on "Junior Miss," which moved to the commission house along with the Rayve account. Jeannie McKeon will do her singing on radio and TV back east. The trade is wondering howcum Steve Allen has not made the big time. He's the Coast version of Dave Garraway, Henry Morgan, et al., and is paid more lip service than any other any in town.

### IN CHICAGO . . .

Tommy Bartlett guested Jerry Colonna on his "Welcome Travelers" show Dec. 21. Next day he welcomed Sonny Tufts. Walgreens will sponsor local AM morning program from the basement of its new State street store Feb. 1. Account is handled by Schwimmer & Scott. I. E. Showerman, NBC veepee and general manager of WMAQ, recently accepted an award from the Commission on Human Relations by Mayor Kennelly for public service programming. Les Atlas, v.p. of central division of CBS and head of WBBM, back at work last week (23) after siege in the hospital. Sen. Paul Douglas was interviewed on WCFL's "Quorum Call" last Friday (23). WTMV of Milwaukee will have the Standard Oil Co. as sponsor for its sports flash program beginning Jan. 2, from 5:45 to 6 p.m. Monday through Saturday. Grace Cassidy, who was with WLS before it went on the air in 1924, was honored with a watch Christmas eve for her 26th Christmas at the station.

Two-Ton Baker, large music maker for WGN, hosted at station's Christmas party in conjunction with Salvation Army Christmas party. About 280,000 listeners sent in \$1,000,000 of home-made toys to Tom Moore's "Ladies Fair" during his drive for the Salvation Army. WBBM-CBS will welcome the New Year with a four-and-a-half-hour New Year's eve program commencing at 10:30 p.m. from Chi's State street.

## 'Greater Horizons' Gets Boff Des Moines Results

Des Moines, Dec. 27.

One of the most effective public service programs in Des Moines is "Greater Horizons," a half-hour show airing every Monday night for 13 weeks on KINT and produced and directed by program director Charles Miller.

Scripting is by Charles Shields and professional acting talent is also employed.

## ALL-INDUSTRY'S PIC PREEM SET FOR FEB. 5

Plans for the premiere of "Lightning That Talks," the all-radio tub-thumping film, will be mapped today (Wed.) by reps from New York City stations at headquarters of Broadcast Advertising Bureau. Pic will be premed Feb. 5.

The 45-minute sound film was produced under the direction of the All-Radio Presentation Committee, which is headed by Gordon Gray of WIP, Philadelphia.

# COY'S BLUEPRINT FOR B'CASTERS

## Burrows Wows REC

The trade, or the sizeable segment of it which showed up last Thursday (22) for the Radio Executives club annual Christmas party and luncheon at the Hotel Roosevelt, N. Y., was still talking over the holiday weekend of the routine whammed over by Abe Burrows.

It was the top comedy show of the week, with the CBS comic carrying the ball for more than two hours as he exposed the program and ad libbed his way through the 90-minute-long drawings for multiple prizes. At one point, when Ben Gimbel, the well-heeled owner of WIP, Philadelphia, won a waffle iron and toaster, Burrows suggested that Gimbel could really use it—"to toast money."

It was Burrows' show, the comic reprising the job he did a couple years back at Sun Valley when NBC hired him to entertain the delegates to the network's annual convention. But with Burrows now carrying the Columbia ball there was plenty of kidding-on-the-square byplay ament the two-web rivalry.

It was conceded that John Karol, REC prexy, and Reggie Schubei, chairman of the entertainment committee, clicked with the club's top event to date. With all prizes donated, approximately \$6,000 was realized for the N. Y. Times, N. Y. Herald Tribune and WOR (N.Y.) Yule charities.

## CITES CREDO ON PUBLIC INTEREST

By WAYNE COY  
(Continued, FCC)

Washington, Dec. 27.

The year just passed was a very good year financially for American radio and 1950 apparently is destined to be just as good or better.

But my theme at the moment is not billings—gross and net—availabilities, contracts, options or spot campaigns which dominate so much of current master-minding on radio's future. I think this is as good a time as any to pause, take stock and recall what all this high-octane business activity stems from. It might be well for all of us to remember that at the bottom of it all the stock in trade of this big industry is a radio frequency, an eternal part of the public domain, owned in common by all the people of the United States.

Of course we all know that a frequency in and of itself is sterile. It's not until men have put their brains, brawn and capital to work that they can turn it into a bustling transmission belt for commerce, information and entertainment.

On the other hand it is a temptation sometimes for some broadcasters to forget that the year's big grosses may not be solely due to their transcendent managerial genius, but may also be credited in part to the fact that they have a government-granted monopoly.

The monopoly may vary in degree. They may have the only station in town, or the only fulltime station, or they may have the higher power station, or in a larger community they may still have a fine monopoly by reason of having one of the limited number of channels available for that area.

Monopoly is contrary to our American love of free enterprise, but is a necessary evil of broadcasting. To mitigate that evil, the Congress in setting up our system of broadcasting, insisted that those granted these monopolies should act as trustees and conduct those trusteeships in the public interest.

Broadcasters who find such a trusteeship boring, galling or frustrating and yearn for the wide-open, unregulated fields of business are probably courting

(Continued on page 29)

## FCC Is Asked to Get Going on Richards Probe; Warned on Stalling Tactics

Washington, Dec. 27.

The FCC was called upon last week by four Jewish organizations to get going on the G. A. Richards investigation. Hearings on the news-slanting charges are overdue, they said, and should not be sidetracked by introduction of new problems in the proceedings. Agency now has before it a motion to limit the issues to a determination of whether Richards may transfer voting control in his stations to a group of trustees.

Joining in a petition upholding the agency's right to curb the power of broadcasters that are "arbitrary, irresponsible and unfair," were the American Jewish Congress, the Community Relations Committee of the L. A. Jewish Community Council, the Cleveland Jewish Community Council and the Jewish Community Council of Detroit. The last three organizations are in cities where Richards stations (KMPC, WGAR and WJR) operate.

Brief was filed ostensibly in opposition to a motion by Richards' counsel challenging the Commission's jurisdiction to investigate program policies. But it intimated that the agency is being taken for a ride through a series of legal stalling tactics.

"Although more than a year has elapsed since issuance of the original order for hearing," it asserted, "no hearing has yet been held. Instead, the Commission has had to consider a protracted and time-consuming series of motions filed by counsel (Ex-Sen. Burton K. Wheeler) for Richards."

### 'Subverted' Speech

Taking issue with arguments of Richards that the Constitution precludes the FCC from investigating his news policies, the brief contended that freedom of speech is subverted when radio is monopolized by those who seek by the slanting of news and the broadcasting of fraudulent news reports to stir up racial and religious hatred.

"Far from restraining such pernicious abuses the First Amendment requires the Commission to compel radio licensees to utilize

(Continued on page 29)

## WTUX Gets Clean Bill of Health On Del. Nag Reforms

Washington, Dec. 27.

On a finding that a station has modified its horse racing broadcasts so that they are no longer an aid to illegal gambling, a hearing examiner of the FCC last week recommended that it keep its license. An initial decision, on the renewal of WTUX in Wilmington, Del., found that the inexperienced owners of the daytime outlet, after retaining competent counsel, were quick to remedy programming errors and to broaden the scope of subjects broadcast.

The examiner, Jack P. Blume, said that while the racing programs may not have been intended to assist an illegal trade, "it is evident they were broadcast with an almost reckless disregard of their potential use for this purpose." The station, he found, instituted the programs simultaneously with the commencement of operations in 1947. Nine months later, he said, the Commission announced a policy in connection with such programs but the station continued to announce race results without waiting for a required interval between races.

In October, 1948, Blume said, the Commission forwarded to the station a copy of a complaint from the Wilmington Chief of Police, but it was not until last May, shortly before hearings began, that the programs were modified. During

(Continued on page 28)

## WINS Employees Said To Misunderstand Pope's Plans for New York Outlet

Washington, Dec. 27.

Can it be that the employees of station WINS in New York misunderstood Genaro Pope's plans with respect to the outlet? A petition filed with the FCC last week suggested this may be the case.

A brief filed by Marcus Cohn, counsel for Pope, in answer to a reply by the Committee of WINS employees, declares that acquisition of WINS does not mean there will be an additional foreign language station in New York, but a replacement of WHOM in Jersey City, which now operates as such.

Pope will sell WHOM when he takes over WINS, brief asserted, and whoever buys WHOM may operate it along lines of WINS. In that event it stated the type of service available to the people in New York would be essentially the same.

Brief declares Pope has fulfilled New York's "desperate need" for quality foreign tongue programs since he acquired WHOM in 1946. In contrast to "vague and generalized objections" by the Committee

(Continued on page 29)

## Protests Avalanche to FCC on FM Longer Hours; 'Would Kill Patient'

Washington, Dec. 27.

Chances that the FCC will put through its proposal for longer hours for FM stations virtually went out the window last week when an avalanche of protests descended on the agency. As deadline arrived for the filing of comments, more than 80 petitions were received, representing twice that number of stations, objecting to the plan. Only a few FM'ers were for it.

No uniform were the objections of broadcasters that some radio counsel, representing many stations, were able to employ practically the same forms, with slight changes, to enumerate their reasons. Boiled down to one sentence the cry was: "Don't saddle the FM'er with more expenses, if you don't want him to surrender his license."

Even Dr. Edwin Armstrong, sometimes called the "father" of FM, feared the proposal might "kill rather than cure the patient." Increasing the expenses of FM operators, he suggested, might well give the AM networks more persuasive argument to use on their affiliates that FM is a liability.

Longer hours won't help FM, he advised the Commission. The "malady" from which FM suffers, he said, was brought on toward the close of the war when FCC, over the recommendations of 25 members of a technical board moved the service from the 40-50 mc to the 88-108 mc band. The time lag in developing equipment for the higher frequencies, he asserted, gave the "vested interests in AM" opportunity to fight off the service.

### Investigation Asked

Armstrong, along with a number of other FM'ers, favored a hearing to investigate the FM situation. Several suggested the Commission inquire into network policies re-

(Continued on page 29)

## 'H'wood Calling' Gets a Reprieve

Until "something better comes along," NBC will continue the "Hollywood Calling" 60-minute giveaway show in the Sunday evening time opposite CBS' Jack Benny and "Our Miss Brooks," despite the fact that the show has reverted to a sustaining basis. Given Watch having checked out last week.

Originally, NBC had intended to shut Henry Morgan and a half-hour whodunit in the time periods and drop the giveaway from the program roster. However, in re-evaluating the network last week figured that it's going to take greater Hooper-bait than what's available on the sustaining roster to compete against CBS' heavy artillery, so for the time being it might as well stick with "Hollywood Calling."

Thomas C. McCray  
National Program Director  
for NBC

Suggests the Way To

Erase the Erosion

...

an interesting byline feature in the upcoming

44th Anniversary Number

of

VARIETY

Out Next Week

## Balto Stations In Black for '49 Except TV'ers

Baltimore, Dec. 27.

All radio stations in town except those carrying TV loads made coin in 1949, though nobody has come up with actual grosses or nets. The two independent FM's, WMCP and WMAR, got out of the crimson. WMCP did it by slashing overhead and using ingenuity for cash and WMAR emerged in triumph with an extension of its first 120-day experiment with trans-

In profit ratio, WITH, an independent, accenting sports and jocks, had the best margin, though it covers with 250 watts. Radio-wise, WBAL, WFBR, WCAO and WCHM did better than in 1948. All but WBAL, carry simultaneous shows on FM. WCHM knocked down the gravy by investing more than \$300,000 in a new AM transmitter, prior to taking a new frequency—from 1,400 kc to 680 kc (WBAL) a daylater got out of the

(Continued on page 29)

## WFIL's Politico Credo; 'Share and Share Alike' In 'Report to Voters'

Philadelphia, Dec. 27.

Under the title "Report to the Voters" WFIL has made available to both political parties a 15-minute segment at 10:30 p.m., Tuesdays. Identical offers of free radio time were made simultaneously.

Both party leaders were invited to designate speakers to report to people of this city on matters affecting public interest.

"Report to the Voters" begins Tuesday, Jan. 3, and will run for at least 16 weeks. Roger W. Clipp, general manager of WFIL, made the time available as a public service.

### Eureka!

Something of a precedent in the realm of strictly commercial, non-institutional bank-rolling will be established starting Jan. 10 when the Wrigley outfit picks up sponsorship of CBS "Life With Luigi."

Commercial copy prepared for the Tuesday night program takes up a total of about 20 seconds in contrast to the customary three minutes. It's not even institutional copy—merely a statement that Wrigley's likes "Luigi" because of what it stands for and therefore is happy to bring it to the people.

## 'Town Hall' Gets Show Biz Facade

In addition to the streamlining of George Denny's "Town Meeting of the Air" from 60 minutes to a half-hour effective next week the "daddy" of the "Town Hall" forums is making a revolutionary switch in format to give it a wider overall appeal.

In a bid for a showmanship hype, Denny is taking "Town Hall" out of its heretofore restricted politico-economic discussion domain and will go in for expatiation of subjects having more universal appeal. Fred Allen is scheduled to go on the show later in the season, and the initial 30-minute entry next week will find Al Capp, the cartoonist, and Norman Cousins kicking around the subject "Will 1950 Be Good or Bad for Television?" Allen originally was sought for this program, in view of his well-publicized attitude toward video, but the comic's Coast jaunt, during which he'll guest on a number of Coast originating shows, necessitated the postponement. He's taking a rain check to kick around an equally provocative subject.

As a trailer to "Town Hall" new motif, last night's (Tues.) blowoff on the hour-long format featured Jackie Robinson, teenage columnist Betty Beitz, Harold Russell, the film actor, and author Betty Barton discussing "Can Youth Have Faith in the Future?"

Henceforth, under the streamlined format, there will only be two discussion participants, and in rare instances three.

# TV B'casters Took \$15,000,000 Lacing In '48; None of 50 Stations Made Profit

Washington, Dec. 27.

Television broadcasters really took a beating in their first year of operation—1948. In its first compilation of video's financial operations, the FCC last week reported the industry suffered a loss of approximately \$15,000,000. Not one of the 50 stations on the air in 1948 made a profit. The 17 stations which were in operation the full year lost on an average \$300,000.

The video network, with their 10 stations, bore a big part of the industry's TV losses. The four webs accounted for \$6,400,000 of the \$14,900,000 aggregate loss.

Revenues received by all stations totaled \$8,700,000, while expenses were \$23,600,000. Average monthly revenues ranged from \$20,000 by stations operating the whole year, to \$5,000 by those on the air two months or less.

On the basis of returns from 14 of 17 stations which were in operation the whole year, the Commission calculated it cost the average video outlet \$538,000 to operate for the full year, or \$45,000 per month. Because of wide differences in type of programming and daily schedule it cost as much as \$815,000 and as little as \$22,000 for those stations to operate for the year.

FCC found that in some of the large cities, video accounted for a sizable proportion of radio revenues by all stations (aerial and visual). In Philadelphia, revenues from three TV outlets accounted for nearly 10% of the combined income of all stations in the city.

In New York and Washington, television brought 8% of the revenue received by all broadcasting stations in these cities. In Baltimore and Milwaukee, video accounted for 7% of total revenue.

Of the 50 stations in operation in 1948, half were on the air six months or less.

## Fewer 'Gimmick' Shows Peddled

Indie package producers, after stuffing the television networks with proposed "gimmick" shows, have apparently caught on to what both the webs and agencies are looking for in program ideas, according to Howard Phillips, NBC-TV's program procurement chief. With the nets still battling to retain program control, it remains to be seen how successful the indies will be in selling their shows. From every indication, however, the road will be much smoother for them during 1950 than it has been in previous years.

That there has been no slowdown in the number of program ideas submitted to the webs was underlined by Phillips with the disclosure that they have more than trebled during the last year. But, he pointed out, most of them are now being offered by established writers, producers and packagers from radio, legit, etc. That would be the reason for the trend towards script shows instead of the former parade of charade and vaudeville ideas. As Phillips said, "there is a greater variety of shows and fewer variety shows."

NBC exec also averred the packagers are finally beginning to realize video's budget limitations. Where they formerly submitted program ideas calling for a multiplicity of expensive sets, large casts, etc., they are now proposing shows that can be brought in on the necessarily moderate budgets. In addition, Phillips said, despite the greater number of shows being submitted, there is far less duplication of ideas than there was a year ago.

## 'Letters from Life' For Chicago Local Casting

Hunt Downs, of the newly-organized Century Productions, is peddling a new tele show called "Letters from Life" whose format will be derived from the real life stories of its audience.

Tommy Bartlett, NBC's "Welcome Travelers" host, will emcee, assisted by Jimmy Hart, innkeeper for the Ambassador Hotel, and Celeste Moore, actress.

## Hickox Sets NBC-TV's Station Relations Lineup

New NBC-TV stations relations department, completely separated from its radio counterpart in line with the web's "split-down-the-middle" policy, was set up this week under the supervision of Sheldon B. Hickox, Jr. Department will rep the network in all dealings with affiliates.

Hickox was manager of NBC's stations relations when the department handled both radio and TV. Named to his video staff are Thomas E. Knode, formerly administrative assistant to Carleton D. Smith, NBC's director of TV operations; E. B. Lyford, Stephen A. Flynn and Robert J. Guthrie, formerly members of the stations relations department.

## CBS 'Guinea Pig' Tint Sets to Get Rolling in Jan.

Washington, Dec. 27.

CBS will make available at least 25 television receivers for public color tests, including seven for members of the FCC, to provide the agency with data required to decide whether tint should be authorized.

Web advised the agency last week it will definitely use 30 color sets in New York, Philadelphia and Washington in test operations scheduled during the month of January. It plans to locate a number of these receivers in the Capital where "a large sample of the general public" will be able to view its color system and record its reactions. Off-the-line sets built for Smith, Kline & French, pharmaceutical firm, will be used.

Company offered FCC members sets for their homes or for placement in other locations. It said it may have additional sets available for senior members of the commission staff. CBS will conduct four categories of tests during the month "to produce the maximum amount of information, within limits of available manpower and equipment."

Category A, which is to determine allocation problems involved in transmitting color, will be carried.

(Continued on page 28)

"TV—  
With Wrinkles!"  
is a breezy story by  
Ed Wynn  
...  
in the upcoming  
44th Anniversary Number  
of  
**VARIETY**  
Out Next 9 weeks

## Balto Joins Beefs On TV Horror

Baltimore, Dec. 27.

WBAL-TV is seething over failure of "Lights Out" and "Martin Kane" to eliminate horror shots. Last showing of "Lights Out" gave a closeup of a hit-run victim nestling in his coffin, and wearing a ghastly scar.

The shocker came on the heels of a Hearst order to WBAL monitor to blackout any distasteful scenes in this instance, the monitor didn't have any warning. Same was true of the triple-header in horror, on the Kane show. No. 1 was showing the open-eyed face of a murdered department store detective in closeup. Just a few seconds before the actual killing was shown when villain shot an arrow into his back. Followed closely the trapping of a shopgirl's capture by the naughty men, one of whom choked her and tossed her supposedly dead body into a trunk.

The CBS mortal sin of the week in Baltimore occurred on "Front Page," which showed a gat-happy maniac shooting his sweetie in the back. WMAR-TV hereabouts is also moaning about such things because fan mail is giving them migraine.

## RCA Dealers in Chi Buy WBKB Quizzer

Chicago, Dec. 27.

RCA-Victor distributors of Chi have been inked by WBKB to bankroll "Lucky Letters," a viewer participation word scramble game. Tele audience will play the game via phone with the show's emcee, with prizes going to the winners. It's scheduled for the Friday 9:30-10 p.m. slot.

Bandleader Frankie Masters, currently in his second year at the Stevens hotel, is slated for the emcee spot, and will be aided by his wife Phyllis and a pianist. Al Paul Lefton agency handles.

## Tele Chatter

### New York

Old Gold doing some year-end chest thumping, what with its two low-budgeted video showcases paying off in the Top 10 TV Hoopers, namely "Stop the Music" (in the No. 4 spot) and "Original Amateur Hour" (in ninth place). As far as OG and Lennen & Mitchell agency execs are concerned "no other cigger can make that statement."

Ed Fitzgerald into this Friday's CBS "I Remember Mama" TV comedy with Peggy Wood.

Scophony-Baird Ltd. of England filed counter-claim in N. Y. federal court last week against Scophony Corp. of America and its prez Arthur M. Levey, following recent Government consent decree in suit. Isaacs, Meyers & Verdon are legal firm reping the British outfit.

Howard Linkoff moved from Moss & Arnold to General Television Corp. and Film Equities.

N. Ray Kelly named acting director of NBC-TV's film division, replacing Russ Johnston, who moves over this week to the newly-reorganized Jerry Fairbanks outfit as sales veepee. NBC-TV's "Children's Sketchbook" switching from the 5:30 to 6 p.m. slot Saturdays to 7 to 7:30 the same evening, starting Jan. 7. . . . Emil Mogul agency looking for a 15-minute weekly video show for Esquire Shoe Co. . . . DuMont's first distributor convention scheduled for the Hotel Drake, Chicago,

Jan. 11, with distribs from 17 key midwestern cities slated to attend.

Al Siegel replacing Sean Dillon as producer of the ABC Ed and Pegen Fitzgerald Friday night show. Fred Carr handling production chores on the Fitzgeralds' Wednesday and Thursday chatter sessions.

### Hollywood

Telemount Pictures, headed by Henry Donovan, has set its "Magic Lady and Boko" film series on WAAM-TV Baltimore. Cloverland Dairies will sponsor the juvenged film "Magic Lady" is being beamed by KFI-TV here.

John Claar, KTTV director, gets four weeks leave of absence to direct "The Fabulous Invalid" at the Century theatre. Betty Burbridge, Sherman Lowe and Royal Cole have been signed to script "Cisco Kid" television series being rolled by Philip N. Krasne.

Elbert Walker takes over production chores on "What's the Name of That Song?" over KTNL. J. C. Lewis will replace Walker as producer of the "Norma Young Show" and "It's a Vast Trick."

Sportmen will pull a series of comedy one-reelers for television next year. . . . Robert Black has been appointed assistant radio and TV director for Dan B. Miner agency. . . . Herbert Q. Phillips, KECA-TV set designer, has sold an original story, "The Inner Voice" to Anatole Litvak. Later will roll the film as an indie assignment.

# Don Lee Goes Into States Rights Distribution on 90 Telepix

Hollywood, Dec. 27.

## Hudson Dealers, Doubleday Buy WPIX Sports, Films

N. Y. Daily News' WPIX came up with two new sponsors this week, including the local Hudson Dealers for Saturday night boxing from Ridgewood Grove and Doubleday & Co. for the group of 15 film oldies programmed under the title, "Premiere Theatre."

WPIX has had exclusive syndication rights to the pictures sewn up for several months and, while it has placed them on 15 other stations throughout the country, held out on its own programming of them until it obtained the bankroller. They are to be aired Friday nights at 8 starting Jan. 6, with the lineup including "Pygmalion," "Star is Born," "Major Barbara," etc. Agency for Doubleday is Huber Hoge & Sons.

Hudson starts sponsorship of the fights Jan. 7, through the Klores & Carter agency. Guy Lebow will handle the blow-by-blow, with Jack Murphy directing the WPIX cameramen.

## Webs Battle For 1-Shot Supremacy; Belmont to NBC

Major television networks, forced to give up on scanning local sports events because of network commercial commitments, are expected to battle each other during the coming year for the one-shot of national interest. Tipoff to the brewing struggle came this week with the revelation that NBC had succeeded in wresting the Belmont Stakes from CBS, which has long had an exclusive on racing's Triple Crown for TV.

Indicating NBC's eagerness to grab off the event was disclosure that it had bid three times more than what CBS has been paying for the stake race in previous years. CBS spokesman declared his web's contract with the track gave it the right to match any bid put up by a competitor. He said the NBC bid was twice what CBS could hope to sell the Belmont race for to a sponsor, such as Gillette Safety Razor, which has bankrolled all three races each year over CBS. (Other two events in the Triple Crown are the Kentucky Derby and the Preakness.)

While sports events have recently lost their places on the hoopster parade list because of greater set circulation, the TV industry still recognizes their mass drawing power. No network as a result, plans to be caught without at least one major sports show each week. Only two weeks ago, however, CBS lost its hold on the Brooklyn Dodgers to WOR-TV, N. Y., because its network commitments precluded its carrying the Dodge night games. NBC for the same reason, lost the N. Y. Giants to the N. Y. Daily News' WPIX last year. Thus, any single event of national importance for which the webs can clear affiliate station time looms as a major feather in their orthicons.

## NBC Balk on Alternate Sponsors Crimping New Montgomery Drama Show

American Tobacco's projected hour-long television dramatic series starring Robert Montgomery has run into a major roadblock at NBC via that web's reluctance to admit sponsors on an alternate week basis. Since the show is basically an NBC house package, Luckies may be forced either to take it on a once-weekly basis or find another program on a different network.

Alternate week idea was devised last year to ease the strain on the advertiser's pocketbook and has been used with reportedly good results on CBS-TV by such programs as "Ford TV Theatre" and Arthur

(Continued on page 28)

Charles Glett, Don Lee veepee, is making plans to acquire 90 motion pictures for distribution to television stations throughout the country. Glett proposes to set up states rights distribution on the pix. Don Lee veepee planes to N. Y. early next month to sound out out video outlets on the plan.

Under a states rights set up, pix will be allocated on a territorial basis. Glett will rig distribution with the smaller independent film exchanges, feeling that they will be glad to corner the added revenue with very little additional work. Don Lee will franchise stations in each of the key cities throughout the country for the beaming of the pix.

Don Lee plan is to have all franchised stations participate in basic cost of the films. These stations, after first-run beaming, will lease pix to outlets in their territory. All coin collected will go into a general pot. Money will be distributed among the franchise stations to cut their original out on the leasing of the films. In this way Glett hopes to halve costs on the leasing of pix.

Glett had planned to make the states rights move in the distant future, but went into action when one of the local distributors of video films offered him three pictures which he made 17 years ago. Glett said that pix were rolled on a \$12,500 budget. Distributor is asking \$200 for first-run showing on teevee now. It's interesting to note that films went to theatres 17 years ago for between \$50 and \$75 for first run. Worst part of the video lease, Glett said, is that films go for the same price on a second-run as they do on first run.

This is the first time a television station has moved into states rights distribution arrangement. Glett said distributors now working in the teevee field have performed a much needed service to the medium, but are now charging too much for their product. Prices being asked are undoubtedly based upon supply and demand. At this time the demand is increasing weekly while the film barrel of available product is diminishing rapidly.

By franchising stations in each of the 20 territories it is felt that these outlets will have something of their own. Franchised outlets will be able to re-beam pix at their want without added cost. The percentage each station will pay for pix initially is to be based on the population of the area and the number of sets in use.

## TV Enlists In Fight vs. Crime

Chicago, Dec. 27.

"There's no limit to the part television can play in crime fighting and crime prevention," was the statement of Chi Police Commissioner Thomas Prendergast in revealing that the city is planning a private TV channel for police use as a weapon against crime.

Biggest single advantage of video in police work, Prendergast said, would be that "all members of the police force instead of just a few, would be impressed with lasting pictures of fugitives, crime suspects, missing persons, kidnap victims and amnesia cases." Plans would call for this type of information to be telecast at all roll-call periods.

Prendergast acknowledged that there are plenty of problems to be solved in the use of video, and that ordinary TV transmission and receivers would be of little use. Such crime telecasts which could be received by the general public would bring up "all sorts of legal tangles" in televising pictures of a crime suspect not yet convicted. And "general telecasting would keep criminals too closely informed of police activities" to make the effort pay off.

Dallas—Jim W. Crocker has been named assistant manager of KRLL-TV. Other key personnel include W. A. Roberts, commercial manager; Roy George, program director, and Roy M. Flynn, technical supervisor.

# CHI'S BID FOR TV EMINENCE

## Sarnoff Sees 20,000,000 TV Sets, Audience of 75,000,000 in 5 Years

Brig. Gen. David Sarnoff, RCA board chairman, predicted this week in a year-end report that there will be about 20,000,000 television sets in American homes within five years, which will make for an audience of approximately 75,000,000 people. During 1949, he said, TV "shook off its adolescence and came into man's estate."

Noting that RCA will manufacture its millionth receiver in February, Sarnoff predicted that sets would come off the production lines in still greater numbers as increased mass production makes this possible. He also revealed RCA is now working on a new field-type video camera, soon to be ready for field tests. Camera is about the size of a home-type film camera which, he said, will give it widespread use in outdoor pickups, as well as in medical and industrial TV applications. He pointed out that 98 stations are now operating in the U. S., adding that "millions of people in areas still out of range of the wave-borne pictures eagerly await the arrival of TV."

RCA chief also plugged his company's color video system, which is now up for consideration before the FCC. Asserting the system, because of its "compatibility," will not obsolete existing receivers, Sarnoff said: "Much experimental work, as well as further engineering development and exploration of the radio spectrum, will be required before color TV attains the present status of black-and-white. To this end, field tests of the new RCA color system are now under way in Washington, D. C. The preliminary results have been highly encouraging."

"Notable progress is being made by RCA Laboratories in the development of a color picture reproducer of the single-tube type. Perfection of this color picture tube will greatly simplify television sets of the future, because in an electric tube, because in an electric tube," (Continued on page 28)

## Variety Shows Cop Top Hooper Laurel

Reversing the trend towards television dramatic shows on N. Y.'s top 10 Hooperatings, the network ratings for November reveal variety programs capturing six of the first 10 spots, with only three dramatic shows listed. This is in line with the popularity of sports shows on video, which disappeared from the N. Y. rating charts long before they succumbed to studio programs in the newer TV cities.

Following is Hooper's top 10 TV network shows for November:

Tenace Star Theatre	63
Tout of the Town	48.6
Talent Scouts	42.8
Stop the Music	39.1
Godfrey & Friends	39.1
Frontside Theatre	38.1
Studio One	36
Big Story	35.9
Original Amateur Hour	35.7
Lone Ranger	34.8

## TV: Guardian of Flame

Pomery, O., Dec. 27.  
Television finds another application in industry as a guardian of the flame in a new turbo-generating unit at the new Philip Sporn steam power plant at Graham Station, W. Va.

This first of six generating units recently went into operation and has two television sets to increase efficiency and safety in boiler operation. One set "watches" the water level and the other shows whether all oil lighter flames are burning before pulverized coal is fed to the furnace. Each of the systems consists of a video camera connected by coaxial cable to a receiver in the centralized control house.

**Edwin C. Johnson**  
(Chairman of the Senate Interstate & Foreign Commerce Committee) dwells on TV and

**Why Color?**

... one of the many interesting editorial features in the upcoming

**44th Anniversary Number**

of

**VARIETY**

Out Next Week

## Wilner's 'Better Than Film Magic' Set for Balto Test

Baltimore, Dec. 27.  
Held for announcement three weeks hence is John Wilner's new technological invention which WBAL-TV will inaugurate, giving TV cameras new scope and enabling them "to outdo movie magic." Details are hush-hush, but Wilner is such a figure in electronics, the report is, his innovation will make TV vice-presidents make like whirling dervishes in the headgear corner.

Wilner, consultant of the FCC on chromatic TV, was a CBS wonderman before being captured by Hearst. He is credited with knocking out Nazi radar in time for the Normandy invasion. In Baltimore, he supervises all technical operation.

The gadget is a camera invention, applicable to present setup, and may be held up to use on the NBC whodunit, "TV Detective" when and if that Gollnick package leaves Washington to become again a Baltimore production.

## ZENITH PREPS FOR CHI PHONEVISION

Chicago, Dec. 27.  
Zenith Radio Corp. has shown it definitely will go ahead with its plans for bringing phonevision to Chicago sometime next spring with the purchase of complete TV station equipment from General Electric Co., which includes transmitter and antenna. Deliveries to Zenith will not be made until sometime after 60 days have elapsed from a Jan. 16 preliminary hearing before the FCC, at which time Zenith will ask for FCC's approval of its plans. If preliminary report is favorable full hearing will follow within 60 days, and 30 days after that time a CP will be given them and they will begin construction.

Besides an interest in Phonevision Zenith has application before the FCC for rights to obtain Chi's Channel 2. Competing for the same rights to this yet unallocated station is CBS, who leases its present outlet from WBBB.

## KEYL Preps Preem

San Antonio, Dec. 27.  
San Antonio's second TV outlet, KEYL, will go on the air here with its test pattern on Jan. 7. Programming will start Feb. 1 or 2.

W. B. Miller has been named general manager, Sherrill Edwards, commercial manager.

## REASSERTING ITS FORMER PRESTIGE

Chicago, Dec. 27.  
At the year-end there's increasing evidence that Chicago, through the medium of TV, may reassert itself as one of the nation's key production centers. In recent years regarded as a "ghost town" in the realm of radio as more and more talent and shows joined the N. Y. and L. A. migration, Chi has come into a new sphere of influence mainly because of low-cost packages being sold here, recalling somewhat the early '30s when this was the home of the morning soaps and a considerable number of nighttime web originations in radio.

Currently, Hollywood and New York are trying to peddle shows with names, while entertainment value is the yardstick in Chi. Not only are the names necessarily more expensive, but production costs, including everything from rehearsal time to union fees, are considerably lower in Chi as compared to New York.

Just as it demonstrated in radio, Chicago is proving a low-budget Hooper and Nielsen payoff with such non-name commercial frames as Kukla, Fran and Ollie, Super Circus, Quiz Kids, Al Morgan, and Action Autographs.

However, despite Chicago's determination to become a video origination center equalling its radio heyday, sales don't come easy. "Garrows at Large"—with great press, trade, and audience reaction—had been peddled unsuccessfully for long months at the low-budget figure of \$4,500 until finally picked up by Congoleum-Nairn. Another unheeded offering is WBBK's TV package of the full-hour stage show telecast from the Chicago theatre, the city's number one presentation house. Price on this one, with top names in show (Continued on page 28)

## Rank's 75 Pix Deal For U.S. Telensing

In what is believed to be the biggest film-television deal to date, J. Arthur Rank signed this week for distribution of 75 features over American video outlets through Standard Television Corp., indie distrib. outfit. Films of the films have not yet been released theatrically in the U. S.

All the films which have not yet played in theatres have been produced during the last two years, representing most of the Rank studios' output during that time. While the deal thus marks a feather in video's cap it is believed Rank decided to let them go for TV because he felt they were not suitable for commercial showing in the U. S. Entire lineup of product was produced since 1944.

Among the top films which have played in art houses throughout the country are "I Know Where I'm Going," "Tanya Pipit," "Nicholas Nickleby," "Waterloo Road" and others. Deal was negotiated by Robert S. Benjamin, pres. of the Rank Organization in the U. S., with Standard TV's pres. Irvin Shapiro.

## Lee Strahorn to Y&R

Lee Strahorn, vet radio producer joins the Young & Rubicam radio-TV department in N. Y. this week with his first assignment being producer on CBS-TV's "Fred Waring Show." He was slated to arrive in N. Y. from the Coast today (Wed).

A member of NBC's production staff from 1936 to 1941, Strahorn later moved over to the Foster-Cone & Belding agency where he supervised on all American Tobacco shows. In 1948, he left F. C. & B. to set up his own package outfit producing among others, the Vera Vague show.

## New N. Y.-Chi Relay Gives Each Web Own Channel; Extend Link to South

**Hal Block**  
wasn't whiney with

**Just TV and Me**  
(And Hooper Makes Three)

... on amazing byline feature in the upcoming

**44th Anniversary Number**

of

**VARIETY**

Out Next Week

## Chevy's Record Tele Spot Coin; Dodgers to WOR

WORTV is consolidating itself in the commercial video picture in Gotham. This week the New York Chevrolet Dealers Assn. bought all available time on the station, including 60 quarter-hours weekly on its video newspaper, "Telefax News." Campaign, which will plug the 1950 Chevy, will last two weeks. Sales vespee Pete Maddux said the contract placed through Campbell-Ewald, is the largest single order given to a single station and that WORTV had received the major part of the N. Y. Chevy broadcast budget. WJZ and WJZ-TV also got a large chunk of Chevy coin, to the tune of \$7,200.

Chevy will blanket other N. Y. stations with both participation and station-break plugs. One-minute spots and teaser songs were created for the campaign by the agency and Archer Productions.

WORTV last week took the Brooklyn Dodgers baseball games away from WCBSTV, which had carried them in previous years. The Macy-owned outlet won out over the CBS affiliate because the latter, due to network commitments, couldn't carry night ballcasts. It also beat out WATV, which had carried the after-dark games WCBSTV couldn't take.

The Dodger games will be backed by Schaefer-Beer for three years, via BBD&O. WORTV will start seven-days-weekly programming in mid-April when the Yankee-Dodger exhibition games get under way. Station is also mapping a 15-minute sports roundup stanza to follow each game and will start telecasts 25 minutes before game time with player interviews.

Red Barber, Connie Desmond and a third announcer still to be chosen will describe the games. A coaxial cable is being installed between Ebbets Field and WOR's North Bergen, N. J. transmitter. Four cameras, one Zoomar-equipped, will be used.

## NBC Hikes D. C. Tele Rate

Washington, Dec. 27.  
Estimating that video sets in the Washington area will number 87,000 by the first of the year, NBC last week stepped up its TV advertising rates here by approximately 23%. Present rate card was issued in April when there were 40,000 sets in the metropolitan area.

New rates, applying to web's station WNNW, will take effect Jan. 16. Class A spot announcements will be raised from \$60 to \$75. Class B from \$45 to \$56.25 and Class C from \$30 to \$37.50.

Program rates will go up in Class A time from \$200 to \$375 per hour, with proportionate increases in other time classifications.

Major television networks which now must share time on the east to midwest coaxial cable will have their problems solved by next summer. American Telephone & Telegraph has just completed construction on a system of radio relay towers between N. Y. and Chicago which will add another westbound channel to the present three coaxial cable channels and thus provide one for each of the four webs. A. T. & T. also revealed this week that work is nearing completion on extending the cable south from Richmond, which will permit TV shows to be fed simultaneously to stations in Greensboro, Charlotte, Jacksonville, Atlanta and Birmingham.

New radio relay system comprises 31 towers built between N. Y. and Chi at a total cost of \$12,000,000. Present single cable link eastbound between Chi and N. Y. is to be converted to the sole use of telephone calls, so that broadcasters will still have only one channel available in an eastbound direction—the new radio system. A. T. & T. spokesman declared this week that the switch from the cable to the relay towers will make no difference in the picture quality transmitted. Radio relay has a slightly wider band, he said, which makes it technically a little better, but the difference is too slight to be noticed by the average viewer.

Plans for the southbound cable hookup are progressing rapidly and, while no definite timetable is available, A. T. & T. hopes to have it ready some time during 1950. Cable is now installed, but must be equipped for the transmission of video signals. Once it is opened, broadcasters will be able to originate a show in N. Y. and feed it simultaneously north to Boston and south to Birmingham.

Spokesman confirmed reports that the coast-to-coast cable has also been installed, but reiterated that it would not be open for TV until broadcasters ask for it. Fact that there is such a wide expanse of stationless area to cover would make the cable costs prohibitive for network broadcasters and it is believed they will continue to rely on kinescope recordings for their coast-to-coast shows for some time to come.

## 'Inside,' 'Blackouts' As Sat. Alternates

CBS television has tapped Arthur Schwartz's "Inside U. S. A. with Chevrolet" to move into the Saturday night 8 to 9:30 slot after the first of the year on an alternate week basis with Ken Murray's "Blackouts." Time switch still leaves several other segments for the web to fill, however, with the only other even tentatively scheduled being "Our Hearts Were Young and Gay" for the Sunday night at 7 o'clock.

With the Murray show taking the Saturday night 8 to 9 period every other week starting Jan. 7, the Ed Wynn show takes over the Saturday 9 to 9:30 slot the same night. That leaves an opening in Wynn's previous time, Thursday at 9. Also opening up soon is the (Continued on page 28)

## Drink Habits Change

Cleveland, Dec. 27.  
Television is changing the drinking habits of the American people. J. R. Gibbons, merchandising vice-president of Fisher Bros. Co., which operates 150 stores in northern Ohio, declares that "we have learned that people watching television no longer make a pot of coffee, but drink some other beverage." Although this was noticed during evenings when favorite radio programs were heard on AM, the trend has become more pronounced in homes with TV sets.

# look at the scoreboard!

**Notre Dame — Southern Methodist game broadcast simultaneously by the two leading networks**

If you remember the game, you know that it wasn't until the fourth period that Notre Dame finally broke the tie — and won by a single touchdown.

NBC did a lot better than that.

From the opening kick-off to the final whistle, NBC (with Bill Stern at the mike) was ahead — by a two-to-one margin over the second network. The network score, by periods, in 36 Hooper cities, is shown on the board above.

That's strictly according to form.

It's an old, old, story. Whether it's a convention . . . an election . . . a football game, or what have you — when NBC carries it (no matter what other network or networks are there too), people tune to NBC.

That's what makes it America's No. 1 Network.

## SCORE

AVE.

3-4

4-5

5-6

NBC

9.8

8.8

9.8

10.7

Second  
Network

4.7

4.9

4.5

4.7

The above scoreboard shows the 36-city average and hourly Hooperatings from 3 to 6 pm during the Notre Dame — S.M.U. game. From its wide lead at the beginning of the game, NBC steadily increased its audience to more than double that of the second network toward the final minutes.

# NBC...America's No. 1 Network

The National Broadcasting Company

A service of Radio Corporation of America

**MAN WHO CAME TO DINNER**  
With Jack Benny, Charles Boyer, Gregory Peck, Dorothy McGuire, Rosalind Russell, Gene Kelly, Henry Fonda, John Garfield, others

Producer-director: Mel Ferrer  
30 Mins., Sun. (25), 3 p.m.

#### HOTPOINT

CBS, from Hollywood

A flock of film names may make an impressive radio draw, but not necessarily a good air show. This was demonstrated anew Sunday (25), when for its Xmas Day celebration, Hotpoint offered the Actors' Co. of Hollywood, with a star-studded cast, in an hour-long adaptation of the Kaufman-Hart stage comedy, "The Man Who Came to Dinner." Probably few air shows have had such a galaxy of names running through it in lead, character or bit parts. But it didn't come off. Trouble wasn't with the play, which is still fun and sharp satire after years of presentation. Fault lay in the adaptation, and especially in the performances. With few exceptions, flimflam lacked the legit feel, and the opus seemed lifeless and flat.

Main fault was Jack Benny's, who, taking the lead role of irascible Sheridan Whiteside, was a stiff, mild scribble rather than the vivacious creature called for. Adaptation helped to cue him out of character too, an occasional re-creational aside making him out to be just a soft-hearted sentimentalist ashamed of his ruthlessness. The radio version was pretty much Hollywoodian, with Coast names and new film gags, and while some of the latter were good, the old lines still were best. Some of the new business was good, as when Benny got a wire from Monty Woolley (who played the role originally on Broadway), and Benny refused to read the telegram, merely emitting a revelatory "Oh, well."

Supporting characters were also lackluster in large measure, so that the one or two good portrayals stood out. These included Charles Boyer, as Noel Cowardish French writer, Marcel (counterpart of the stage's Beverly Carlton) and Rosalind Russell, as the vampish Lorraine Sheldon. A lot of names were dragged in for hardly more than effect, as with Henry Fonda's few words transcribed from N. Y. as narrator.

#### TREE TRIMMING TIME

With Jack Lacey, Lewis Fisher, John Bradford, Arthur Scanlon, John Neal, announcer, Paul Sherman

Producer: John Neal  
Director: John McTigue  
Writers: Irwin Lewis, Ralph Hayes  
4 hours, Sat. (24), 8 p.m.  
Sustaining  
WINS, from N. Y.

Though the major networks turn out Christmas shows on a much bigger and more expensive scale, this four-hour holiday tribute was appropriate and in the line with the tree trimming time mood. All commercials were cleared for the airing of the show, which was programmed simply and effectively. Unlike most special Christmas fare, this WINS program was not a talent showcase, but consisted of carols, stories and interviews, which for the most part made for pleasant listening.

Airer, wholly transcribed, opened with a half-hour question and answer session conducted by Jack Lacey with people working around the effect of the holiday on their particular jobs were carried on with a number of participants including a cab driver, a wholesale flower dealer, a retailer in the same line and a telephone operator. Lacey handled this segment of the show capably, occasionally coming up with some interesting bits of info.

A 15-minute interview with Lord & Taylor's Santa Claus, apparently aimed at the kiddies, was weak and out of place. It could have been handled from a more adult angle. Basil Rathbone gave a faithful characterization as Scrooge in a recording of Dickens' "Christmas Carol," while Arthur Scanlon narrated another holiday must, "The Night Before Christmas."

"Johnny Bascumb," a short yarn written by Eugene Flanagan, had little on the ball, but managed to get across its Christmas message. John Neal narrated the piece. Program was rounded out for good results by more than two hours of carols, plattered by the Robert Shaw Victor Chorus, Ray Bloch Choir, Fred Waring orch and glove club, London Choral Society and the Lynn Murray orch and chorus.

#### COMEDY OF ERRORS

With Jack Bailey, emcee; Eddie Dunstetter, organist; announcer, Ford Pearson; audience participants

Writer: Don Fringe  
Producer-Director: Lou Fulton  
25 Mins., Sat., 7:30 p.m.  
MBS, from Hollywood

As Mutual's newest audience participation, "Comedy of Errors" tries hard to develop a fresh slant. Format calls for studio guests to pick the errors out of several short sketches performed for the participants' analysis. Detection of the bumbles is supposed to be a test of knowledge, speed, concentration and memory. Each mistake caught is worth \$5, bagging all eight gets the guest \$50 and finding the sole blunder in a short narration at the finale cops the \$100 jackpot.

Unfortunately, variations of this "error" format have been used on other quizzes and thus the new penny aspect of "C. of E." is somewhat tarnished. Jack Bailey, who also emcees Mutual's "Queen For A Day" afternoon ailer, holds down a similar stint here. He gives the stanza a lift with an enthusiastic attitude and Eddie Dunstetter's organ playing is also a help. But on the whole, this new quizmer merely rates a shade above the average despite a makeup that's conducive to participation of the listening audience.

#### SALUTE TO THE QUEEN

With Garry Moore, emcee; Evelyn Knight, Edgar Bergen & Charlie McCarthy, Lud Gluskin orch.

Director: Ralph Rose  
Writers: Henry Taylor, Keith Fowler  
30 Mins., Fri. (23), 10:30 p.m.  
Sustaining  
CBS, from Hollywood

With a half-hour of open time available, CBS took advantage of it Friday night (23) to spotlight a few of its stars in a warmup trailer to its exclusive AM coverage of the Rose Bowl parade and football classic next Monday (21). With emcee Garry Moore introducing the gal selected as this year's queen of the Tournament of Roses, along with her entourage of six "princesses," the show was an okay variety roundup, marred only slightly by Moore's playing too heavily to the studio audience and a corned-up script.

Evelyn Knight, star of CBS' "Club 15" series, capped her banter with Moore via a sock rendition of "Dear Hearts and Gentle People." Edgar Bergen and Charlie McCarthy, who held the mike longest, evoked some mild laughs with their standard patter, this time returning again to the dummy's "childhood" adventures. Tournament queen and the gals comprising her court sounded good in their interviews with Moore. Latter kept the show perking with his cheerful chatter, despite the off-the-cob gags written into the script for him.

Orch. conducted by Lud Gluskin, CBS' Coast music director, barked the show capably.

#### ADVENTURE IN FAITH

With Bill Lassar, Eric Drewaler, Abbey Lewis, Gertrude Warner, Sidney Smith

Writer: Allan Sloane  
Director: James Sheldon  
Producer: Ted Hudes  
15 Mins., Sat. (24), 9:45 a.m.  
Sustaining  
WMCA, N. Y.

"Adventures in Faith," which was aired over 400 indie stations over the Christmas weekend under the auspices of the Christian Home of Council Bluffs, Ia., was an effective drama embodying a religious message. Narrated on realistic terms, this program was pegged on the theme that man's religious work is service to his fellowmen. Allan Sloane's scripting was appropriately keyed on a reverent but simple note with the direction helping to sustain a reflective mood.

Story, presumably a true-life one, revolved around a smalltown man who searches for a satisfying role in society. He tries law, medicine, journalism and the clergy, but finally devotes his life to the care of sick and homeless children. The man's conversion to his final calling, although tinted with religious revelation, was persuasively projected.

Sidney Smith contributed a deeply-felt performance which was chiefly responsible for the program's conviction.

Cleveland — Charles McLaughlin, formerly in publicity at WJW, now with MacManus, Johns, and Adams, Detroit. At the time he left, he also took with him as a bride, Lois Becka, personal secretary to W. O'Neill, station owner.

## Radio Followups

American Oil show of last Tuesday (20) presented a program that even diehard Republicans should have liked, or at least sympathized with. Occasion was the presentation of Miss Margaret Truman. Because of Miss Truman's standing, she's in a spot everytime she makes a concert or radio stand. She'll be judged by standards that will not apply to any other singer, and which are frequently based on the political beliefs of her listeners.

Of course, this is unfortunate. Miss Truman impresses as a pleasing microphone personality whose voice reveals careful training. Pipes haven't reached the apex of their development. Voice is still to attain mature depths, and presently is somewhat thin. However, there's a wealth of feeling and charm in her work and her radio demeanor is more than adequate. Her tunes are projected in excellent taste. On her Amoco show, there seemed to be evidence of nervousness, which was ultimately overcome to make for a good overall impression.

Miss Truman did Puccini's "O Mio Bambino Caro" and a pair of Christmas tunes. First number had the necessary delicacy and fragility, often a difficult task because of the wide range of octaves. She gave the necessary spirit to the latter carols.

That annual Yuletide offering of Dickens' "A Christmas Carol" was presented in first-rate style on the "Stars Over Hollywood" show Saturday (24) with Edmund Gwenn in the lead role. Morningly narrated, this show deserved a better time slot on the CBS net. Aside from its introductory framework, Ralph Rose's adaptation followed the classic in all essentials. Gwenn, playing both narrator and Scrooge, retained the original's mythical flavor. Good production and full background music contributed to making a fresh drama out of this familiar story.

As a welcome change of pace from its usual chills and thrills, CBS' "Inner Sanctum" Monday (26) handed dialers a touching Christmas package tagged "The Enchanted Ghost." An original by John Roeburt, "Sanctum's" chief writer, the holiday ailer starred Frank Sinatra.

In one of the few times that he has essayed a pure dramatic role, Sinatra proved adequate for the part. However, it was obvious that he lacked the thespian stature to impart a more forceful portrayal of a parole violator who was given a second chance because he delivered a dying man's Christmas presents to his aging mother and blind sister.

CBS' "Lum and Abner" aired a charming Yuletide broadcast last Wednesday (21), a reprise of the Christ story they have adapted annually since 1933. The show started in the usual manner, with some libby at the un-Christmaslike attitude of the men who let their womenfolk do all the work in the kitchen. Then there was carol singing by the cast, including Chet Luck, Norris Goff, Andy Devine, ZaSu Pitts, Dick Trout, Herb Butterfield and Opie Cates, around the parlor organ when news came that a family was staying in a barn away out in the frozen country-side.

Lum and Abner set out with food and blankets and found that the homeless couple were an unemployed carpenter and his wife who was expecting a baby that night. The tale, of course, was a paraphrase of the birth of the Savior. It was told simply and movingly, making the 2,000-year-old story live again. And it ended with Lum saying, "We're sorta like the years, we old fellers. We're sorta like the old year goin' out and we're waitin' on the new year—the little baby in yonder."

## Gloria Swanson's AM Show

Gloria Swanson has packaged her own half-hour radio ailer under the label "At Home with Gloria Swanson." It combines interviews at her swanky Fifth Avenue apartment with prominent New Yorkers and music supplied by Alec Wilder's orchestra. Program is directed by erstwhile CBS producer Rogers Brackett with Burt Champion associated.

Several audition records have been run and are now making the rounds.

#### THE GOOD OLD DAYS

With Will Aubrey, Judy Dean, Home Town quartet, Flatfoot Philharmonic (Tony Freeman orch. 10)

Producer-Director: Bill Gavin  
30 Mins., Wed., 8:30 p.m.  
Participating  
KNBC, San Francisco

As long as humans sentimentalize over their fleeting youth there will be a place and a need for occasional nostalgic excursions, names, tunes and times of yesterday. This stanza, which is the standard formula for recreating the mood of the bicycle-built-for-two era has all the warmth and most of the stickiness associated with the minstrelly melodies which knocked grandma for a loop half a century or so ago. Unfortunately there is also a carryover of the molasses tempo which on the radio medium has a tendency to coagulate unless hyped by more recent production devices meant to speed dialing.

The ingredients offered in this half-hour melange are good old time, show biz. The songs by Will Aubrey and Judy Dean, the hokey music of Tony Freeman's troupe, the harbor-shopping of the Home Town Quartet are mellow, melodious and memory stirring. Choice of material is astute and even the gags, for all their ancient vintage, are acceptable. But the dated poring and the off-to-Buffalo hackneyed spontaneity, which helped bow out vaude two decades ago, dogs the footsteps of the gay nineties appeal, and in spite of the earnestness, ability and hard work of the performers, the listener interest has a tendency to lag sporadically in even so short a period as 30 minutes.

Possibly that is because such items as "Where Did Robinson Crusoe Go With Friday on Saturday Night," "Sweet Cider Time When You Were Mine," and "Down on Mobile Bay," which were among the tunes paraded in the show caught, are more in the nature of curiosity bits than outright pieces of entertainment. Time marches on—regrettably!

It is conceivable that the Gay Nineties podgcan be frapped to satisfy current entertainment tempos, but it would seem that the formula devised will have to go further than a mere reprise of the copy which was laid to rest a quarter of century ago. Certainly the performers in this production have what it takes to make for a production that is not only pleasantly nostalgic but also currently stimulating.

#### SKIING ON THE AIR

With Ted Johnson  
Writer-Producer: Victor Linderman  
30 Mins., Thurs., 8 p.m.  
ALEX TAYLOR CO.  
WVJN, New Jersey

This show is definitely limited in appeal to ski fans. Program, spotted on Thursday evenings, gives information on skiing conditions for the ensuing weekend. In addition to reporting on the latest trends in this snow sport. For those fresh-air enthusiasts who like to take to the slopes in the cold weather, ailer should be a must. But, as far as entertainment goes, it's dull stuff.

On show heard Thursday (22), the only bright spot came with the playing of "Songs of the 10th Mountain Division," recorded by the glee club of the 8th Mountain Infantry Regiment. Program also features interviews with ski authorities with John Clair, N. Y. City Ski Council proxy, holding down that spot on program caught. Ted Johnson conducts the proceedings competently.

#### YOUR WANDERING MINSTREL

With Gerard Berrier, Dick Hartigan  
15 Mins., Sun., 2:15 p.m.  
THOMAS GERARD, INC.  
WROW, Albany

A fine tenor voice rides the air waves in a new program sponsored by the distributors of St. Charles all-steel sinks. Gerard Berrier, formerly with Fred Waring's Pennsylvanians and ex-light opera singer, records the shows with Dick Hartigan, WROW staffer, as accompanist. The waxed angle has a disadvantage. It takes from the block the intimate, personal touch which counts in radio. This, plus a certain concert-like atmosphere, are the only drawbacks.

Berrier hit the bell on the second shot with the opening "Because." He sang number with feeling that made it a standout. Accompanist and announcer play their parts satisfactorily. "Wandering Minstrel" is theme. Jaco.

#### WATER CRISIS

With Guy Wallace  
Producer: Lou Frankel  
30 Mins., Wed., 10 p.m.  
Sustaining  
WFDR, New York

WFDR, the International Ladies Garment Workers Union FM outlet, wrapped up a special events broadcast on New York City's water shortage which it aired on Dec. 14 and again on Dec. 16. The show was a simple production, consisting of interviews by announcer Guy Wallace, with chief water engineer Edward J. Clark, personnel, at the Croton Dam and winding up with water commissioner Stephen J. Carney.

Without fancy directorial gimmicks the stanza got down to the facts of the present crisis, why water is scarce, how the supply can be conserved and what will happen if rationing comes to pass. The on-the-scenes report from the Croton Dam were particularly effective in bringing home the seriousness of the situation and the discussion of plans for the new Delaware supply source was interesting. Commissioner Carney's and engineer Clark's advice on cutting down water waste was sensible and adeptly presented. Done quickly and aired on the same day the interviews were taped, the broadcast was good radio reportage.

#### CADET HOLIDAY

With Robert Q. Lewis, Nina Foch, Frances Lane, Earl Wrightson, U. S. Coast Guard Band and Glee Club

Producer: George F. Foley, Jr.  
Director: J. H. Lister  
30 Mins., Tues. (20), 10:30 p.m.  
Sustaining  
CBS, from New York

"Cadet Holiday," which the U. S. Coast Guard in association with CBS presented over the latter's net last Tuesday (20), had a two-fold purpose. Emceed by Robert Q. Lewis, the program observed the 20th anniversary of the founding of the C. G. Academy's site in New London, Conn. and also called attention of 17 to 22 year olds to the institution's competitive entrance examinations to be held in the near future.

While the show undoubtedly accomplished its two objectives, the overall stanza emerged as merely average holiday fare. Lewis' version of Dickens' "Christmas Carol" was rather tepid humor and his dissection on mistletoe failed to reap its intended results. Film and legit actress Nina Foch also was a weak spot with her recitation of the N. Y. Sun's time-honored "Yes, Virginia, There is a Santa Claus" editorial.

Songstress Frances Lane was okay in chirping a lone number, Earl Wrightson creditably warbled a Christmas tune and joined with the C. G. band and Glee Club on a good interpretation of "Adoro Fideles." Band, under direction of Warrant Officer George S. Jenks, competently soloed "Sleigh Ride." Half-hour ailer wound up with a reminder of the Academy's upcoming competitive exams. Gilb.

#### LAUGH WITH THE LADIES

With Don Valentine, Norvell Slater, Hugh Waddill

Producer: Bert Mitchell  
Writer: Claudine Shannon  
30 Mins., Mon.-thru-Fri., 12:30 p.m.  
Sustaining  
WFAA, Dallas

A new audience fun show with prizes has made its debut over WFAA and is being heard for 30 minutes daily Monday through Friday. The show is being sponsored by the Stokely Foods Co., Monday, Wednesday and Friday. There's \$300 worth of prizes being offered each week to contestants in the studio audience and a \$300 prize to the listener who sends in the best stunt each month.

Contestants are asked to do various stunts by m. c. Dan Valentine, who also describes what is taking place. Valentine is informal, breezy and glib. He keeps the show moving along at a fast pace. He puts the women contestants at ease and briefly interviews each one, which should make for lots of listeners as studio program draw the visitors. Various merchandise prizes are awarded the winners plus three cans of Stokely products. The losers are given an opportunity at the end of the broadcast to participate in the Stokely Sweepstake wherein all the losers compete for a prize.

Hugh Waddill fills in at the organ when each stunt gets under way and also supplies the music for an audience sing song which is part of each program. Norvell Slater turns in his usual good job as announcer on the airmen as well as helping Valentine with the ladies. His commercials are brief and to the point.

## Tele Follow-Up Comment

Overaccentuation of the blind-motif on three major video dramatic showcases over the Christmas weekend, and spaced within a 34-hour time period, was a classic example of how the video boys can run into production conflicts. Fact that such a dismal subject should break through at the height of festivities dedicated to Yuletide cheer only served to reemphasize the offbeat script note.

NBC came through Sunday night with a double-barrelled back-to-back variation on a theme of blindness, with Philco's saga of a blind flier and the preceding Colgate program of a blind girl. Monday night's CBS "Studio One" presentation of "The Inner Light" was about a school for blind folk.

Gertrude Berg had a nice showmanly touch tying in "South Pacific" with her Mrs. Goldberg dogooding. There was a realistic segment of a "South Pacific" audience and a Pinza rendition of "Some Enchanted Evening" which proved to be a flashback to a coincidental at-home scene, showing Mr. and Mrs. Goldberg also hand-holding as a phonograph player gave out with Pinza's voice. It's the sort of ingenious production which even Rodgers and Hammerstein and all others concerned, doubtlessly would applaud, even though it might technically be viewed as impinging on a "grand right" to the "South Pacific" score, even unto the basses' voice being incorporated into a TV dramatic script. The whole-some end result is such that even the most sensitive ASCAPers couldn't gripe. Same went with for her sign-off out-of-the-window commercial for Sanka, and a broad simulation of Mary Martin with "Gonna Wash That Guy Outta My Hair," even unto a realistic shampoo by the video dramatist's star.

Cities Service "Band of America" show seems definitely to have solved the problem of how to program a simulcast. Long an NBC radio feature, the band was put on NBC video also this fall and with fine results. Show Monday night (26) was excellent post-Christmas entertainment, with the added visual factors making it seem too bad that those who hear the program on radio alone must miss them.

Not content with merely placing the cameras on the bandmen, the show dissolved from almost every tune into a visual production number. Best of these was the ballet dancer and group of soldiers who performed to the band's "Parade of the Wooden Soldiers" and the flamenco dancer featured in a Spanish song. Herbert Swope, Jr., who produces and directs for TV, achieved some neat effects with his cameras. Bandmaster Paul LaValle did a good job on announcing each number himself, with Ford Bond in to introduce and close the half-hour. Those short animated plugs for the sponsor were good enough to add to the show's overall entertainment quality.

Dumont's "Plainclothesman," one of the many house packages instituted by the web during recent months, suffered from unimaginative scripting and direction last Wednesday night (21) but the cast was sufficiently good to maintain interest in the half-hour matter. Series is probably the only one regularly scheduled at this time which attempts to use the subjective camera in place of the protagonist. As handled by director William Marceau however, the camera never gives viewers the correct illusion, with its static quality representing only an off-screen voice, rather than an actual person.

Original yarn used last week, penned by Don Sanford, dealt with a fabulous gem stolen by a beachcomber in the East Indies to use as bait in buying his way back to the states. Conflict to gain possession of the jewel among the original thief, the ship's captain and his wife, and a cockney gallery boy has all been done before and usually, considerably better. Sanford's revelation for a climax that the jewel in reality was only paste was so cliched as to be almost painful. Cast, for the most part, rose above the script with Walter Flanner, Hal Cooper, Rusty Lane and Gertrude Flynn being particularly standout.

Guesting of Buster Keaton on the Ed Wynn show (22) resulted in one of the most entertaining sessions in what is probably one of the most pleasant shows on the video spectrum. Wynn and Keaton

did a little ribbing of the silents in a country-store skit which called for the use of cards in lieu of dialog. This bit again proved to be a study in gentle and easy-going sketches, and Keaton's style of comedy is as surefire today as it was a couple of decades ago.

Wynn seemed to be on a dead-pan binge for this particular show with presentation of Virginia O'Brien's motionless piping, but also good.

Other highlight on the show included the commercial rib with a pair of ballet dancers assisting, and of course, Wynn's all around miming.

WOR-TV's Friday night pickup from the Old Knick Music Hall, N. Y., apparently has yet to learn how to capitalize on the entertainment usually found by ringsiders at the niter. Instead of depending on the club's usual show, the station builds another one on the stage for the TV cameras, utilizing the regular cast and props. Result is an intimate, easy-paced production which has its share of chuckles but which is not as good as the Old Knick's unique mellers.

Hour-long program last Friday night (23) comprised practically all the devices possible to squeeze into a video presentation, including a jackpot giveaway (won during the show), recitations, songs, dances, audience participation stunts, etc. WOR's Red Benson, as emcee, and the Old Knick cast, tried hard with some corny routines but the show never hit pay dirt until the last quarter, when one act of the club's "Perils of Prudence" was staged as a trailer.

Paul Killiam, co-owner of the Old Knick, capably aided Benson in the emcee department.

In addition to the giveaway, the duo handed out gifts to ringsiders at the slightest provocation. Some system should be devised to escape those lengthy product identification plugs for the presents. They can be deadly when they fill five straight minutes of air time.

"Inside USA" hit it off nicely with several good sketches which utilized the talents of comedian Peter Lind Hayes and singer Ethel Merman. Miss Merman, who is as adept in handling comedy as she is in tune-delivery, collaborated with Hayes in the delineation of "Punchy Callahan," the comic's conception of a punched-out pug.

With Miss Merman playing his handler, the execution of this bit was ultra. She essayed one number, "Blow Gabriel," in her usually vibrant style, but the camera work didn't flatter her.

Hayes and Merman also got laughs with a psychiatric sketch and Sheila Bond did well in a Spanish terp session. Finale, a Currier & Ives number, gave the program a worthy curtain.

Ed Sullivan's "Toast of the Town" (CBS) presented an acceptable but not outstanding vaudeo lineup Sunday night (25) as its contribution to the Christmas talent parade on TV. Best of the acts was songstress Rosemary Clooney, blonde looker with a bewitching personality and Metopera coloratura Mimi Benzell, current at the Hotel Pierre's (N. Y.) Cotillion Room. Miss Clooney demonstrated a voice to match her looks and, backed by the show's regular line, did a neat selling job on a ballad and a pleasant novelty tune titled, "Hail Off and Love Me." Miss Benzell, latest of the Met stars to enter "piebrian" entertaining projected an appealing personality with her stock renditions of a Spanish flamenco number and Gounod's "Ave Maria."

Show otherwise had the standard vaudeo acts, opening with Bungo, a chimp who evidenced good training with some comedies and balancing. Maglen Jimmy Jemalin showed nothing out of the ordinary with his playing card and cigarette disappearing tricks. Phil Jones Dancers, group of seven boys and seven girls ranging in size from moppets to six-footers, impressed with their fine precision work on a waltz and tango, as well as some soloing on a Charleston and cake-walk. Larry Storch's impression of a "sun never sets" British Army officer was subtle but also too stereotyped. Show wound with Rexford's, a couple of fast-paced balancers who brought Sullivan into the act for an okay finale.

Those "better than ever" film plugs for the Mercury car, incidentally, have been toned down considerably.

CBS-TV's "Studio One" presented a warmhearted adaptation

### T-DAY CEREMONIES

With Hugh A. L. Hall, J. R. Duncan, Mayor Jack White, Jerry Lee, Dick Perry, Ed Hyman, Charles L. Jeffers, Red River Dave, Rouda, Melissa Smith, Bud Vinson and Johnny Dugan, Curley Williams, Austin Williams, John Seagle, Bud and Marie Nash, Tommy Jean, Lou Emerson, Bill Shomette, Mel Winters and his orph. others.

Director: J. R. Duncan  
Producer: Dick Perry  
195 Min; Sun. (11), 3:30 p. m.

Participating  
WOAI-TV, San Antonio

After six weeks of testing, WOAI-TV, first television outlet in Central and South Texas, was formally placed in operation. Dedication ceremonies brought to the studios and in front of the TV cameras leaders of the community, representing civic affairs, radio, publishing, finance and various branches of the military services.

Hugh A. L. Hall, prez and general manager of WOAI-TV, was m.c. of the opening telecast and paid tribute to G. A. C. Hall, chairman of the board of Southland Industries, Inc., owners and operators of WOAI and WOAI-TV, for his foresight in being first to bring radio and now television to San Antonio and to the surrounding trade area. Mayor Jack White of San Antonio, who made his first TV appearance, read his official proclamation designating Dec. 11 as T-Day.

A film, "WOAI-TV Is Born," narrated by Jerry Lee, was presented which covered every phase of the construction, installation and testing of the new video outlet from last February to the present.

Entertainment-wise, big feature of the opening ceremonies was "Curtain Time," a full-hour show which was introduced by WOAI-TV program director, J. R. Duncan, as a review of local talent in a preview of programs on which they will be regularly featured.

A WOAI-TV origination especially for juveniles was "The Tree House," featuring ventriloquist Bud Vinson and his dummy Johnny Dugan, which is to be televised five nights weekly. Program is an audience type participation show for the kiddies and should click. Dick Perry, jovial m.c., is known on regular radio stints as "Uncle Dick" to the kiddies, and is a glib storyteller.

A show that should bear watching is "TV Dude Ranch," to be aired each Friday. Lou Emerson, old time vaude fave, scored heavily with his comedy antics and songs. Curley Williams and youthful Tommy Jean, femme vocalist, offered hillbilly and western songs. Bill Shomette turned in a neat job as m.c.

Sports was given a preview by Ed Hyman, WOAI-TV sports director. He promised full coverage of the local sports scene plus interviews and varied sports instruction via television. News will be handled by "Telenews" by Austin Williams, who makes a good appearance before the camera and should have no trouble making the transition from AM to TV.

John Seagle, baritone and voice instructor, is to be heard each Sunday in "Sunday Serenade." He has a rich, powerful voice and photographs well. He also will present several of his students in concert each week. The Sagebrush Baritone, Red River Dave, nationally famous western singer and composer, will star in a program of cowboy favorites.

First sponsored TV program during the evening was a film narrated by Ed Hyman showing highlights of the recent Southern Methodist-Notre Dame football classic, with Motorola Radio and Television picking up the tab. There were other kinescope recordings of several web shows, a regular feature film and spot announcement all moving along in rapid succession without a hitch.

Outlet will be on the air daily from 5:30 to 9 p.m. with the exception of those nights in which activities are carried. Saturday has been announced as the night the outlet will be silent. On Sunday WOAI-TV will take to the air at 6 p.m. to 9 p.m.

of Hugo Cergo's "Inner Light" Monday night (26) to evoke the Christmas feeling of faith among viewers. As adapted for video by Joseph Liss, the story had plenty of dramatic conflict in telling of a group of blind students and their attempt to regain their sight by undergoing an operation by a half-mad doctor.

Production by Worthington Miner and Franklin Schaffner's direction were up to the series' usual top standards. Cast was ably aided, with Margaret Phillips and Theodore Newton particularly appealing in the lead roles.

### Sweet Charity

Video's impact in the realm of charity "merchandizing" was never more forcefully demonstrated than during the Christmas weekend, with Dumont's and WPIX (N. Y.) double-barreled show biz marathons on behalf of the Sister Kenny Foundation and the United Hospital Fund, respectively.

For six hours on Saturday, with a midnight wind-up, WPIX paraded a top array of talent before the cameras as the come-on for pledges to the hospital fund, resulting in subscriptions topping \$100,000. The Sister Kenny fund benefited to the tune of \$250,000 as emcee Morey Amsterdam cornered the N. Y. show biz marts for a five-hour entertaining video layout that parlayed maximum showmanship with forceful "charity selling."

Rose.

**BILL WOODSMALL SHOW**  
With Bill Woodsmall, Hal Kartun quintet; Earl Nightingale, announcer

Writer: Chuck Romine  
Director: Skeo Wolf  
15 Mins., Mon.-Thurs.-Fri., 3:30 p.m.  
Sustaining  
WBMM, Chicago

Bill Woodsmall, 19-year-old former WBMM page boy until his radio debut a few weeks ago, sings with expression of maturity beyond his years. With a clear voice and mellow tone the young baritone renders a selection of three pop ballads in a style that suggests much study and the fortunate gift of native ability. Accompanied by the Hal Kartun quintet, whose arrangements blend fittingly with the crooner's presentation, the show's format is rounded out with the cheerful assistance of Earl Nightingale.

The latter, who handles intros and between-number quips, maintains a fatherly attitude towards the young singer. This offers good gag substance, from which the source of the program's continuity stems. Like Dennis Day, the vocalist's speaking voice is boyish and immature, contrasting incongruously with his singing.

Although Woodsmall is neither original nor exceptional he has a voice that appeals to everyone.

Hado.

**CLIFTON UTLEY AND THE NEWS**

With Clifton Utley  
Producer: Bill Ray  
Director: Duane Bogie  
13 Mins.; Mon.-Thurs.-Fri., 10:10 p.m.  
Sustaining  
WNBQ, Chicago

Clifton Utley's tele-news-cast is seemingly as adaptable to radio as television. The difference is the use of pictorial illustrations, such as graphs, charts, photos and maps. The effectiveness of using these slides, however, is diminished by the static quality they convey. The photos, for the most part, are poorly reproduced, which if allowed to remain on camera too long are quick to irritate the viewers. Although the slides are interjected smoothly on silent cue by Utley, the commentator fails to connect the photos closely with his copy. They should be used as short pictorial exclamations points to accentuate the highlights of his commentary; otherwise they distract.

Utley doesn't charm viewers with a smooth, intriguing manner but holds them fast with force and sincerity. His voice is well adapted for the type of intelligent, on-top-of-the-news reporting he specializes in. His most convincing appeal stems from his adversity to reading from a script.

Capable of building a large following, this type of newscasting should be attractive to everyone.

Hado.

**LITTLE WHITE CHURCH AT FOUR CORNERS**

With Rev. Walter Whitney, others  
Producer: Bill Givens  
Director: Bob Stone  
15 Mins.; Tues. (13), 6:45 p.m.  
WRGB-TV, Schenectady

Religion and crossroads philosophy are somewhat effectively intermingled here for rural viewers. Feature is one of a number regularly given time on WRGB "Farm Picture." The Rev. Mr. Whitney, "Country-side Speaker," on WGY "Farm Paper of the Air" and also radio-television chairman for the Northeast Rural Church Committee, has made 10 appearances on WRGB, his 1947 "Christmas in the Rural Church" telecast remains of the highest rated local shows in the station's 10 years of operation.

Pastor of a Methodist church, he

(Continued on page 29)

### BUSTER KEATON SHOW

With Buster Keaton, Alan Reed, Leon Belasco, Ben Weldon, Dick Elliot

Producer: Joe Parker  
Director: Philippe Delacy  
Writer: Clyde Bruckman, Henry Taylor

30 Mins.; Thurs. 9:30 p.m.  
KTTV, Hollywood

An oldtimer came into his own last night over a new medium and it looks like television has a new "must see" program that is very likely to become a permanent fixture. He's Buster Keaton, and the new Buster Keaton show which beamed for the first time last night over KTTV.

Keaton has lost none of his touch with the passing years. Little sad-face is still one of the really great pantomimists of the era and the television camera is a perfect way to catch those mannerisms and expressions if last night's work was a criterion.

Crowding Keaton for laugh honors on the first-outer was radio's Alan Reed. He knows how to sell a line and is a master at timing.

Producer Joe Parker took no chances on not having a hit. Making appearances were such top performers as Leon Belasco, Ben Weldon and Dick Elliot. Each captured the camera-eye in turn and came off winner.

Opening show was built around ad agency topper, Dick Elliot, who is hiring players for new show he is putting together for a macaroni sponsor. Keaton is hired as star and Reed as emcee. Leon Belasco is a temperamental prop man.

Keaton delivered his best pratfalls and twisted his magic face to the howls of studio audience as rehearsals on show got underway.

Philippe Delacy directed the offering from a finely tailored script by Clyde Bruckman and Henry Taylor.

At end of program Reed announced that starting Jan. 3 Studebaker dealers of area would assume sponsorship of the package. They're lucky people.

### Q-BALL PROGRAM

With Bob Sheppard, emcee  
Producer: Mario Lewis  
30 Mins.; Thurs. 9:30 p.m.  
Q-BALL CO.  
WFIL-TV, Philadelphia

Television is the answer to why old game of Q-Ball is enjoying new popularity in this section. Game combines some of the elements of billiards and the principles of the pinball machine. Weekly show has had immediate effect, program averaging 60 requests for machines a week, largely from taprooms throughout area.

Show is the first television presentation of game, and it is sponsored by the Q-Ball Co. of Pennsylvania, which installs machines and splits with the house on the take. Program pits four teams of two players each, representing community recreation centers (chiefly taprooms) throughout city and suburbs. Contestants are selected on basis of scores compiled in nabe tournaments.

Everybody on show gets prizes, which are sent in by local merchants. High scorer for the night will take part in the national playoffs sketched for Madison Square Garden, June 4. "Q-Ball Program" has a tie-in with the American Q-Ball Congress, the publicity and promotion unit responsible for the Garden meet.

Game has plenty of interest in itself but producer Mario Lewis has dressed up the presentation with a girl scorekeeper and a looker tabbed "Miss Q-Ball" to hand out the awards. Bob Sheppard does the intros and the emcee spiel. Commercials are nil, only plug being the sponsor's local telephone number, which is flashed on screen for the benefit of viewers who wish to have machines installed.

Gagh.

### BILL HARRINGTON SHOW

Director: Mende Brown  
Producer: Douglas Storer  
15 Mins.; Tues., Thurs., 7:15 p.m.  
Sustaining  
WOE-TV, N. Y.

This is a simple musical show that's pleasant enough although lacking any definite impact. Presented without any production trappings, this airer features Bill Harrington, accompanying himself on the keyboard, together with guest femme vocalists for whatever eye appeal this show is worth. It's another low-budget item with modest pretensions.

Harrington carries these sessions with an affable manner and an acceptable set of pipes. His repertory, like his vocalizing, is on the standard side with accent on the pop ballads. For the holiday season, of course, he sang "White Christmas" and some carols. Femme vocalists Phyllis Wood and Betty Colby guested the opening week in okay style.

Herna.

## Try to Keep San Antonio Mayor Off Air for His 'False Propaganda'

San Antonio, Dec. 27. Action seeking to keep Mayor Jack White from making his weekly radio talks was started here by the four city commissioners. Since taking office June 1, the mayor has delivered a weekly Sunday afternoon "Progress Report" originating in the studios of KITE here and carried by several other local outlets.

A letter, signed by the four commissioners, was directed to Charles Balhrope, owner and manager of KITE. It read in part:

"We have an idea that the FCC would be shocked if it knew that a licensed radio station was lending itself to the free use of its broadcasting facilities for spreading cheap, false and misleading political propaganda under the pretense of 'a public service.' Your presentation is one sided.

"Do you think you are rendering a 'public service' when you give free time for an irresponsible attack upon the duly elected officials of the city?

"You know that the so-called speeches delivered over your radio station are not prepared by the Mayor. They are prepared by a paid political writer and propagandist. The character of the speeches delivered are not for public good but a stream of personal abuse and violent attacks.

"We don't want free time. We want your station to operate under the regulations of the FCC."

In an answer to the letter, Balhrope stated that the mayor's broadcasts would continue to be carried.

"We answered the Commissioners' letter and told them that if they will be more definite as to their complaints and will cite to us the provisions of the regulations of the FCC to which they refer, we will be glad to look further into the matter.

"We have informally offered the Commissioners equal time to discuss any topic which they feel Mr. White has handled in a one-sided manner, but they apparently declined the offer of free time," stated Balhrope.

Balhrope also suggested that local outlets be allowed to broadcast city council meetings "so that the people may hear for themselves how their city government is conducted."

## DREW PEARSON'S TOY MARATHON

Commentator Drew Pearson is doing a marathon of guest shots on both radio and television this week to promote his "Tide of Toys" idea which he first presented to his AWP radio audience Dec. 18. In cooperation with the American Legion, he is trying to get every child in America to contribute a toy from their Christmas list for shipment to European moppets.

Commentator was slated to launch his guesting last night (Tues.) on NBC-TV's "Texaco Star Theatre" and had 18 shows lined up yesterday. Spots are being set by the Weintraub agency, which handles Adam Hats, Pearson's radio bankroller.

## Renewals, New Biz Give WJR (Det.) Banner Year

Detroit, Dec. 27. WJR is having the best month business-wise in the 24 year history of the station, says general manager Harry Wismer. Renewal and new biz contracts signed between Dec. 1 and 19 amounted to \$684,833. Wismer revealed. All major program accounts expiring in December have been renewed. Extensive spot renewals also have been signed.

Wismer added WJR has signed two new shows—"Eddy Arnold Show," sponsored by International Milling Co. for five times a week for 52 weeks starting Jan. 2, and "The Hermit's Cave" once weekly for 52 weeks which began Sunday (25).

"Cave" is sponsored by the Coal Heating Service of Greater Detroit. It was a WJR feature for 14 years, ending in 1947.

## CBS' Guinea Pig

Continued from page 22

ried on under controlled conditions through stations WCBS-TV and WOR-TV in New York, with members of the public invited to act as test subjects. As part of these tests color signals will be received from Washington via coaxial cable. These tests will be carried on daily from 9 a. m. to 1:45 p. m. in the CBS general engineering laboratories in New York.

Category B, involving equipment tests in homes, CBS explained, will be limited by the availability of receivers and difficulties of gathering "significant factual data" suitable for use as evidence. Programs to be viewed on the sets to be distributed for these tests will be broadcast by the Bamberger station, WOIC, in Washington, for an hour each day at 12:45 p. m. and for several evening periods.

Public reaction tests, provided under category C, will be conducted in Washington at locations to be determined. Category D comprises color transmissions in New York and Washington to laboratories and manufacturers for whatever technical tests they may wish to conduct. When these transmissions have become "routine" tests will be instituted in Philadelphia over WCAU-TV.

## Opposition to Big Name Wrestling Easing Up On Video in Minneapolis

Minneapolis, Dec. 27. Tony Stecher, only wrestling promoter in Twin Cities for many years, who has practically all "name" heavyweight grapplers sewed up for this territory, finally has surrendered to television to extent of permitting the opening match on his weekly cards to be televised over WTCN. It's one of four matches comprising each card and goes on Tuesdays from 8:30 to 9 p. m.

Stecher, who consistently over the years has done landoffice business with wrestling here at Auditorium and satisfactorily with his St. Paul cards at Auditorium there, had been adamant up to now in his refusal to permit any TV, and says present arrangement is a trial proposition. No money passes hands between him and station, which already has obtained sponsor for programs.

TV circles believe Stecher was influenced to "relent" because of the fact that a new competing group was organized in St. Paul to stage wrestling cards in the Armory there on a TV deal with KSTP. Attendance at these shows has tripled within a month with TV credited for the spurt. They, too, are staged weekly and, for the most part, use lighter-weight grapplers.

## Mutual Rounding Out Co-op Baker's Dozen

Mutual, which has cut its cooperative programs from a high of 19 early this year to 12 at present, will add a new one Monday (2). Stanza will be a cross-the-board newcast at 8 a. m. with Robert Hurleigh, originating from WGN, Chi.

Reason for dropping the ahrs was to eliminate those co-ops that didn't sell and to keep on only those that are picking up bankrollers. Among those dropped by MBS have been the Johnson Family, Henry LaComitte newcast, "Luncheon at Sardi's" (although it remains as a WOR, N. Y., feature) and "Captain Midnight" and "Inside of Sports," both of which were co-op in areas where the network sponsors didn't buy them. Those remaining, it's reported, are doing well.

According to Bert Hauser, Mutual's co-op chief, his dropped off during the summer, reflecting general business conditions, but has been picking up since fall.

## WTUX

Continued from page 21

all this time, he said, the owners never attempted to learn whether the programs were used for illegal purposes.

However, the examiner found as an extenuating fact "belated reforms" by the station in the way of public service programs. He also considered the question of what remedial purpose would be served by denying the station renewal of license. Though Wilmington police, he said, advised that such a course would not help them in their law enforcement problems "since other stations can and do supply bookmaking establishments with the racing information needed by them."

Examiner said he would be inclined to provide for only a one-year renewal for the purposes of checking later on the station's program representations, but since the Commission rules provide only three-year renewals he must recommend the longer period.

## 'Inside USA'

Continued from page 23

Wednesday 9 to 9:30 period, which will be vacated by the Dunninger-Paul Winchell show. And, with the web having abandoned its plans for the Abe Burrows writer-producer show, Tuesday night at 8 to buck NBC-TV's "Texaco Star Theatre." It must still fill that period or continue as at present with feature film oldies.

CBS has a number of packages lined up as possible replacements. "Heartz," packaged by Carol Irwin and featuring Mary Malone and Bethel Leslie in the lead roles, was kinescoped last week for audition purposes. Another package owned by Miss Irwin and kinescoped for audition purposes is "Stage Door," projected series based on the Edna Ferber-George S. Kaufman legitler, and featuring Beatrice Pearson and Scott McKay in the leads. Also on tap are kinescoped versions of "Escape" and "Yours Truly, Johnny Dollar," both CBS radio shows now airing from the Coast.

CBS and Schwartz are still negotiating with Chevy and its agency, Campbell-Ewald, for an extension of the option on the revue show. Since it is aired alternate weeks only, its original 13-week cycle carries through until March. Its moveover to Saturday night, of course, leaves its previous Thursday at 8:30 slot vacant, as well as the 9:30 to 9 Saturday night period on the weeks when the Murray show is not aired.

## NBC Balks

Continued from page 27

Schwartz's "Inside U. S. A. with Chevrolet," both budgeted around \$20,000. NBC has no top-budgeted programs airing on that basis, and would prefer not to set a precedent by allowing Luckies to tee it off on the Montgomery series.

According to NBC sales execs, the sponsor does not get the full impact from his advertising dollar by permitting that weekly time lag. Bankrollers using the system to date, however, maintain that video's sight and sound values give it much greater impact than radio provides and, with TV program costs skyrocketing, the alternate week basis may be the answer to TV advertising problems. Ford, in fact, which was slated to go once a week after the first of the year, has tentatively decided to continue on the twice-monthly system. Texaco has talked of slotting its Milton Berle program on that basis next year via NBC, but the negotiations have not yet reached a point where either party must make up its mind.

NBC is attempting to convince BHD&O, which captured the Lucky Strike TV account last week from the N. W. Ayer agency, to slot the Montgomery series each Thursday night, when the web has the most free time available. Web is open that night from 8 to 10, with the two-hour period fronted by "Camel News Caravan" from 7:45 to 8 and backed by "Martin Kane, Private Eye," from 10 to 10:30.

San Antonio — John Paul Lee will assume the position of commercial manager of KMAC and KISS (AM) here effective Jan. 2, according to an announcement made by Howard W. Davis, owner and manager of the outlets.

## Inside Television

Rose Bowl Parade, a yearly feature in Pasadena, has caused a Coast price war this season which is threatening to give television stations a run for the top camera spots. Battle is raging between stations and hot dog stands. It seems that last year video outlets went into the area and leased the porches and front lawns of residents on the parade route for a mere \$25. On these spots, stations erected stands for the placement of cameras with which to beam the parade. In surveying the situation this year, stations have found the price has jumped as high as \$150 per video site. It seems that hot dog vendors were easily outbid last year but are putting up a fight this season to retain spots on the important trade route.

Through vagaries of the weather, NBC television was able to score a major scoop over the widephoto services of the various news agencies on Mayor William O'Dwyer's wedding last week in Florida. Film taken of the event by NBC cameramen was planned immediately to N. Y., but the plane carrying the still shots taken by the wirephoto lensers was grounded en route.

Hearing the NBC films were in N. Y., the Associated Press asked for permission to use individual frames to service its subscribers with stills. Other wire services followed the lead, so that newspapers throughout the country were fed the NBC photos. Web, of course, received credit in all captions.

Editorial in The Catholic Review which has been crusading for cleaner TV, predicts 1950 will be a slight improvement over 1949 in the radio-TV biz. It cites disappearance of 10 giveaways in 1949, with no new ones coming up. It excuses TV awkwardness, calling it too young a child to be a prodigy, though a problem. It further opines that nothing ever transcends a script regardless of stars and settings and urges producers to spend their money on writers instead of developing cameramen prima donnas.

Editorialist goes on to poke a few shots at stupid TV spot commercials which he calls below level of the singing commercial.

New black screen for rear projection of television backgrounds, said to be capable of providing greater pictorial contrast than the present translucent white screen, has been put into use by NBC engineers on its new rear projection system. Screen was designed and developed by Trans-Lux Corp. and is known as a Tele Process screen. It was first used by NBC Dec. 7 on "Kraft TV Theatre" and is to be employed soon on "Howdy Doody" and "One Man's Family."

It finally happened to Arthur Godfrey. With probably the heaviest schedule on radio and television of any performer, he never missed a show until Monday night (26) when he arrived 10 minutes late for his "Talent Scouts" broadcast on CBS. Seems he had been kibitzing with Bill Slocum, one of his writers, at a hotel and ran into a Manhattan traffic snarl trying to come across town to the CBS theatre.

George Bryan, "Talent Scouts" announcer, filled in for Godfrey until the latter arrived on the scene, and did a good job on it, too. Godfrey covered up with a legit explanation of why he was late.

## Chi's Bid For TV Eminence

Continued from page 23

his scheduled, is \$6,500. Other examples are numerous.

So, with packages like these getting no closer to contract-linking than a non-exercised option, Chi producers—both network and indie—are bitterly outspoken in their criticism of why it's difficult to sell Windy City origination: (1) Chicago has plenty of competent "talent" but no "names" to offer; (2) New York agencies are inclined to give an indulgent getaway from me-boss-you-bother-me put on the head to other than Gotham originations; and (3)—this is really a sore point—Chicago doesn't have the dining, dining and "entertainment" facilities of New York and Hollywood. On the latter point, after watching his low-cost package lose the nod to a more expensive eastern production, one producer bluntly expressed it. "Agency men like to visit both coasts—at the advertiser's expense."

## Four Coins Into Facilities

Chicago has been making great strides, facility-wise, and while the number of video stations won't be increased until the end of the FCC freeze, a great deal of studio buildings and other improvements are going on. WGN-TV expects to move into its own multi-million-dollar setup on north Michigan avenue this spring. ABC-TV took over the Universal Records studios at 20 N. Wacker Dr. in addition to the Civic theatre in the same building. WNBQ, NBC's TV outlet, is adding studios in the Merchandise mart, while WBKB, Balaban & Katz subsidiary, spent over \$250,000 on new equipment during the year.

Also on the near-horizon is the expected impact of Zenith's Phonovision, pay-as-you-view tele, which is skedded for experimental testing pending approval by FCC in mid-January hearings.

Although tele holds the spotlight, the battery in the spotlight is radio, which, with the exception of WBKB, is footing the heavy TV expenditures. Radiowise, Chicago suffered some major losses in web billing, which was partly offset by some new accounts. On the debit side were the cancellations of "Captain Midnight," with two half-hours weekly on Mutual; "Hint Hunt," Mon-Fri., quarter hours on ABC; and "Meet the Meeks" being dropped from NBC. On the

credit side, Mutual added another half hour to the weekly "Man on the Farm;" and the "National Barn Dance" returned to the network with an ABC slot. ABC also added Lawrence Welk's half hour on Sundays.

WCFL and WGN went post-midnight, bucking WIND's 24-hour operation. WAAP, former daytime, goes full time next month with expanded coverage. If clear-channel hearings are finally settled by the FCC, WJJD would like to get in full-time operation; it now shares time with a Salt Lake City outlet.

Surprisingly enough, billing for the network radio emanating from Chi agencies and manufacturers remains high. About 32% of all web biz comes from the Chi territory, with this total due to climb higher in the seller's market. Local spot biz is already reaching new levels with the expanded evening operations.

With well diversified heavy industry here, a surge of radio and TV space buying is expected. Survey of station reps show future prospects bright after a slow start this fall, with staunch spot sales in October and November. Meat and other food industries are swinging more emphasis on air-time in their 1950 budgets.

## Sarnoff

Continued from page 25

tronic system it will replace the three tubes now necessary to reproduce the three primary colors and will make conversion of a black-and-white receiver for reception of color programs a relatively simple matter."

Sarnoff sounded a warning to the film industry and radio which, he said, "are confronted with a new art created by science within their own fields." Older media, he declared, must "meet the challenging newcomer and advance with it or take their places in memory as old-fashioned things that constituted entertainment not so long ago." Looking ahead to 1950, he said "the thoughts of those who would advance must be on the future for modern science moves swiftly. To take one's eyes off the road and look back wistfully to the past is to lose sight of the vast new opportunities ahead."

## Television Reviews

Continued from page 27

imparts a dryly humorous touch to honey observations. The clergyman looks the part, although additional sprucing and combing might be advisable for the revealing cameras. Closeups lingering on his eyes should be avoided. Appearing with Mr. Whitney on shot seen was a double mixed quartet called the Grooms Corners choir, directed by Mrs. Philip Morse, of Ehora, N. Y. He stressed that they were not professionals, but it did reveal authenticity was carried too far when the well-trained Mrs. Morse audibly directed and, on one number, ordered a second start. They offered a well balanced program of unusual Christmas carols.

Closeups of the group, who were spaced wide apart, came through better than medium shots. There appeared at times to be over-experimenting with the cameras. Simple program may provide a basis for development, even though modified, by those who think religious telecasting should not be merely or chiefly a pickup of services—a moot point. Jaco.

### WGY PROMOTION

With Howard Tupper, Charles John Stevens, Earle Padney, Martha Brooks, Vern Cook  
15 Mins., Tues. (20), 7:30 p.m.  
Sustaining

### WRGB-TV, Schenectady

Radio profits being used to subsidize television operation. It is only fair that video be employed to promote broadcasting. This probably was the thought behind General Electric's presentation on WRGB of a telecast plugging three early-morning WGY programs — both stations are GE-owned. Idea had not been tried here on such a scale before, but seems to hold possibilities.

Howard Tupper, who broadcasts mornings and telecasts evenings, exceled the pitch. Stress was laid by him in announcements and through a sign on WGY's dialing location. Each of the acts had a background sign. Tupper turned back a clock to indicate air time. First show televised in capsule was Stevens' "The Chanticleer," which wakes up rural-small town dialers at 6:15 a.m. His is a com-

bination of cracker-barrel philosophy, jokes and poems.

Earle Padney's song and piano turn came through very well. He has done practically the same routine on video; accordingly, there was neither newness nor strangeness. The Martha Brooks-Vern Cook act was the most revealing: she created two comedy characters, with a snatch of costume, and he did one, with mustache and hat. Door-knocking technique was shown. Like Stevens, the pair read script. Jaco.

## WINS

Continued from page 21

to multilingual stations, document adds, Pope has demonstrated "with great particularity" need for such facilities.

Pope asserted the Committee has offered no new facts to indicate it is interested "in anything other than having the Commission guarantee to its members their present jobs." Nor has it "even remotely" suggested through factual data that sale of WINS to Pope would be against the public interest.

Employees protest deserves no further consideration, brief added.

Meanwhile, counsel for WINS, last week asked the FCC to postpone for 30 days hearings scheduled for Jan. 3 on the station's request for more time to carry out its 50 kw permit. Petition, filed by Pierson and Ball, said that since FCC ordered a hearing on the request a month ago, station engineers have made "certain definite progress" in fulfilling terms of the permit.

Counsel said will soon submit a program and request that the Commission reconsider its hearing order and grant the extension without hearing.

## Announcers

Continued from page 19

\$10,000 a week bracket with his "Truth or Consequences." This is "Your Life" brace of commercial airters. Husing is a \$125,000-a-year disk jockey. NBC's longtime announcer, Ben Grauer, has incorporated the "old school" showmanship into all spheres of programming.

Chief complaint today is that the announcer's role has become too regimented, that he's stifled in a job that's become red-taped and highly specialized, whereas 10 and 15 years ago the average announcer enjoyed a flexibility of movement that permitted him to play around all facets of programming.

Particularly deplored is the fact that the old training ground for development of potential comics is gone; that radio (and TV for that matter, since the same specialization standards carry over into the new medium) will have to look elsewhere for its new crop of personalities.

## Burrows

Continued from page 19

guys trying to make an honest buck; the kind of job he'd be required to do would amount to ridiculing them. He'd rather steer clear of the whole thing.

The "Burrows Almanac" half-hour weekly video show was auditioned last week and the web apparently is happy with the results. In addition, Burrows, along with Lyman Bryson and critic Virginia Peterson, will panel a radio show, "We Take Your Word," with Bon Hollenbeck as emcee. Show will kick around various phases of the English language.

Pittsburgh — Although they've been standard equipment in other key spots for a long time, Pittsburgh will get its first luncheon-type radio show this week when Monte Carlo goes on the air over WPGH. Halfhour, labeled "Luncheon at the Monte Carlo," will consist of the usual chitchat, audience participation and guest-celebrity interviews, with Paul Richardson at the mike. Program is to be aired five afternoons weekly from 1 to 1:30.

## N.Y. FM's Chime Along

Washington, Dec. 27.

FM stations in New York are in agreement with others throughout the country that longer hours should not be required by the FCC. Here's what some of them told the Commission last week:

Ira Hirschmann, head of WABF (FM): Television, the color issue and desire of AM to maintain profits have led to an unsettled condition in broadcasting. Longer hours would "add only fuel to the fire." A few stations, including WABF, are beginning to see some light. "This is no time to blot out this light." Station lost over \$800,000 from 1949 through 1948.

Marcus Loew Booking Agency, operating WMGM-FM, New York, and KMGM, Los Angeles: Has sunk \$300,000 in the two stations and faces a \$75,000 loss in 1950. Would not mind an additional \$22,500 annual expense if it could be justified. Public apathy toward FM, the manner in which it has been bypassed by video, failure of manufacturers to promote FM, and inability of the medium to prove its superiority to AM, lead Loew to believe the additional expense would not be worth while.

International Ladies Garment Workers Union, operating WFDR, New York, and other FM stations in L.A. and Chattanooga: Proposal would have a "disastrous" result and inflict "severe financial hardship" on the exclusive FM operator.

## FCC-FM

Continued from page 21

specting AM-FM affiliates and FM set promotion by manufacturers.

Westinghouse, which started an FM station 10 years ago, told the commission its proposal "cannot strengthen the strong but will destroy the weak." Company said one of its stations duplicates in full the schedule of its AM affiliate while another adheres to the six-hour minimum. The individual station should determine the schedule in accordance with local requirements, it urged.

ABC said the broadcasters should not be blamed for the slow growth of FM. The service was oversold in the beginning, it felt, and the sets haven't measured up to public expectation. "Another difficulty," it added, "is that even with equally good or improved reception, the listener receives substantially the same end product, namely, an audio program of one type or another."

The web said it was not opposed to longer hours because of "self interest." On the contrary, it asserted, it has everything to gain from the development of FM. But the service, it urged, should be allowed to grow "normally and naturally."

National Assn. of Broadcasters told the Commission longer hours would not help FM if "any significant number" of broadcasters are forced out of business. A number of other petitions echoed this objection. NAB suggested that if the proposal is adopted, exceptions be permitted in hardship cases.

A rare broadcaster in Greenville, S. C. (WESC), favored the proposal in the belief it would promote the sale of sets. One-third of the homes in Greenville have FM, but if FM stations operated full time the proportion would be higher, he thought.

Announcement last week that WMCA, N. Y., will drop its frequency modulation adjunct Friday 3:30 points up the FM-ers' dilemma. As long as programs on AM stations are merely duplicated on FM, the public shies away from buying FM receivers. And as long as circulation is small, there's little commercial potential in original FM programming or in duplicated sheds.

WMCA's move, the first demise of a Gotham FM outlet, is part of general manager Norman Boggs' streamlining of the Nathan Straus-owned indie. "Operating FM at WMCA," Boggs said, "is like having a champagne taste with a beer pocketbook. Our major problem is reduction of costs and even the staunchest supporters of FM admit that profitable FM broadcasting is far in the distant future." He estimated that the decision will save around \$25,000 a year.

## Coy Blueprint For B'casters

Continued from page 21

neuroses and would, I am sure, be advised by their psychiatrist to make a change.

### Urges District Clinics

During 1950 I think it would be a fine thing for broadcasting if those broadcasters who have been holding meetings to learn how little they can serve the public interest and still hold their licenses would reverse the process. Why not a series of industry district clinics to trade ideas on how better to serve the public interest?

The unpretentious-looking FCC license that hangs on the wall of the broadcaster's station is a symbol of the faith that his government has put in him that he will operate that station not merely for private gain but also for the betterment of his community, his state and his nation.

Those broadcasters who yearn for the day when they can have their cake and eat it too, for the day when they can exploit their monopoly to the hilt without paying the public reasonable divi-

dends in the way of public service are living in a dream world.

The advice of those concerned with setting up our present system of licensing in "the public interest, convenience and necessity" is just as valid today as when it was first uttered and deserves repeating.

Herbert Hoover, as Secretary of Commerce, testified before the House Committee in its hearing on the Radio Act as follows:

"The question of monopoly in radio communication must be squarely met. It is inconceivable that the American people will allow this new-born system of communication to fall exclusively into the power of any individual, group or combination.

"Radio communication is not to be considered as merely a business carried on for private gain, for private advertisement, or for entertainment of the curious." Ex-Senator Wallace White declared—

"The right of the public to service is superior to the right of any individual to use the ether. If enacted into law, the broadcasting privilege will not be a right of selfishness. It will rest upon an assurance of public interest to be served."

I have recently had the pleasure of meeting with several groups of college students studying the social implications of radio broadcasting. Frankly, I was surprised at how much a lot of those students know about broadcasting problems and how much serious thinking they have done about the stake of the public in broadcasting. I am sorry that some certain broadcasters and industry leaders I know could not have been with me. It's a stimulating experience and I recommend it.

I believe it is worthwhile for broadcasters as well as for us members of the FCC to recognize that there is an increasing awareness on the part of the public of the responsibilities of the licensees under our system of radio. To ignore that trend is to invite the fate that usually befalls those who ignore handwriting on the wall.

## "ARCHIE ANDREWS"

SCRIPT #237

By Carl Jampel

### CAST

Archie ..... Bob Hastings  
Jughead ..... Harlan Stone  
Mop ..... Alice Yoorman  
Ded ..... Art Kohl  
Veronica ..... Gloria Mann  
Betty ..... Rosemary Rice

Director... Ken MacGregor  
Announcer... Dick Dudley  
Organist... George Wright

NBC, Saturday, 12:30 P.M.

## Stations Can Nix

Continued from page 19

This freedom, it added, "is not, of course, an absolute and unfettered one. The exercise of the right is subject to review by the FCC."

Answering the Universalists' complaint that constitutional freedom of speech and religion had been violated, Judge Ford said: "The (first) amendment limits only the action of Congress or of agencies of the federal government and not private corporations such as the defendant here."

## Balto Stations

Continued from page 21

red with spots, and WSID, with a sister station in Washington, netted up with it. Slanted to the Negro audience, it thus saved the year.

WMAB-TV and WBAL-TV are still in the red, and WBAL, though with a bouquet of new 1950 contracts in the top drawer, is carrying TV like a sea-anchor. Nut on the TV stations, including WAAM-TV, which has no AM or FM, averages \$7,000 a week each. WAAM is close to the money-making line, and recently claimed it had crossed it.



Courtesy of M-G-M

"THE GREAT RUPERT"

For George Pal Productions  
THE CANAL SHOW  
Every Friday Night, 9:30 P.M., NBC  
Mgt.: LOU CLAYTON

**DAVE  
SCHOOLER**

CONDUCTOR

**STRAND THEATRE  
NEW YORK CITY**

**NEW**  
on the Air!  
**NEWS**  
That's Fair!

Listen to  
**FRANK EDWARDS**  
Starting January 2  
Coast to Coast  
Mutual Network  
10 P.M., EST

Sponsored by  
**AMERICAN  
FEDERATION OF LABOR**

**Honey Dreamers**

Hotel New Yorker  
Ray Hyatt's TV Show, NBC  
RCA-Victor Bluebird

# Jocks, Jukes and Disks

By BERNIE WOODS

**Billy Eckstine**—"Sitting By the Window"—"Lost in a Dream" (M-G-M). Two excellent ballads of the type Eckstine hasn't done often. Either or both are odds-on to hit the high slots on jocks and jukes. Eckstine gives "Window" a syrupy once-over, smartly backed by fine production in the Quartettes voices and Russ Case's orchestra. Reverse, also a swell new pop gets identical treatment.

**Danny Kaye**—"Love Me Or Leave Me"—"Happy Times" (Decca). Kaye's a different man on these two disks. There's no question that his "Love Me" is a hit potential, but the disk sets up a lot of curious angles. For the first time, the comic sings straight, turning out a ballad version of the standard that's excellently done and smartly staged, with the Lee Gordon singers and Vic Schoen's orchestra. Here's the rub, however: Kaye doesn't sound like Kaye. Jocks can have a lot of fun daring listeners to identify the singer. Comedian turns a neat melody and the standard side sells. Backing is a similar approach to a pop. It's good and could move itself.

**Ray Anthony**—"Sitting By the Window"—"Dixie" (Capitol). Anthony, one of the best of the new, young bands did very well with "Dreamer's Holiday," and Cap fed him another potential in "Window." He does extremely well with it, too, fashioning a smoothly selling arrangement, smartly surrounding Dick Noel's vocal with the Skyliners. Good jock side. Flipover brings up a dancebeat instrumental tailoring. It's fair.

**Tony Martin-Fran Warren**—"I Said My Pajamas"—"Have I Told You Lately That I Love You" (Victor). Either side has a good chance. Duo worked out a very cute and attractive cut of the novelty, "Pajamas," one of those things that are either big-hits or big-bombs. However, because of the smart performance Martin-Warren give it, it figures to get boucoup performances before proving one or the other. Reverse, a likely hillbilly pop, is smartly shaped harmony that rivals the Bing Crosby-Andrews (Decca) disk. Henri Reni accomps.

**Jerry Gray**—"Sitting By the Window"—"Just For Old Times" (Decca). Decca is also pushing the idea of doing something about the band business, which owes its condition greatly to the lack of record showcasing. Jerry Gray's orch was signed with that in mind. These are two good sides by the radio maestro and his band "Window," although topped by rival, better-name platters, is in itself a click recording, the arrangement tinged with the late Glenn Miller's ideas and a smooth vocal by Tommy Traynor. Same can be said for the reverse, also vocalized by Traynor.

## Platter Pointers

George Shearing turns out the most consistently tasteful jazz records in the modern manner; his current, new M-G-M sides, "The Continental" and "Nothing But D. Best," are typical. Guy Lombardo's Decca cut of "The Third Man Theme" is an excellent reproduction of the film's music, using guitar instead of either; it's backed by a smoothly satisfying "Cafe Mozart Waltz," both of which will receive frequent jock attention. "Home Town Band" got good performances from both Freddy Martin (Victor) and Russ Morgan (Decca). One of late Buddy Clark's last duets, with Dinah Shore, is a smartly worked cutting of the novelty, "Nobody's Home at My House" (Columbia), and it figures to be a comfortable jock piece. Cam Daley joined by Decca with Bus Butler on a listenable slice of "We Get Along So Good Together." Johnny Long, currently building popularity with "Well Build a Bugalow," has another good choral side in the novelty, "All the Way Choo Choo" (King). Helen Forrest's best in a long time, "It Was So Good While It Lasted," a good tune. Sherman Hayes orch has a chance to do a sleeper—trick with the old-fashioned "Blue (And Brokenhearted)" (London). Dixie Gillespie's initial Capital release isn't exactly "pure" music; it's titled "You Stole My Wife, You Horse Thief." Jocks will find Sy Oliver's "We'll Build a Bungalow" a solid slice of the rising tune, in dance beat and vocal chorus (Decca). Arthur Prysock, vocalist with Buddy Johnson's orchestra, a jazz combo most of the time,

turned up an unusually good two-sided version of "Because," designed, of course, to show off Prysock's vocalistics (Decca).

Standout western, race, hillbilly, jazz, polka, etc.: Paula Watson, "I Want a Short, Squat, Big-Fat Papa" (Decca). Red Foley, "Chattanooga Shoe Shine Boy" (Decca). Spade Cooley, "Foolish Tears"—"Send 10 Pretty Flowers" (Victor). Roy Rogers, "Monny Can I Take My Doll to Heaven" (Victor). Ray Smith, "Snowdeer"—"Roll Along Kentucky Moon" (Columbia). Red Foley, "Have I Told You Lately That I Love You" (Decca). Denver Darling, "Make Up Your Mind to Make Up With Me" (M-G-M). Paul Bascom, "What Did Sam Say" (London). Grant Jones, "They Call Me Mr. Blues" (Decca).

## Album Reviews

"Dixie by Dorsey," Jimmy Dorsey Orch (Columbia, C-196). Jimmy Dorsey has a great chance to wind up with a reputation as a Dixieland combo leader, what with his "Charlie My Boy" and "Johnson Rag" singles, and now this album, a set of eight colorfully and solidly played instrumentals. He uses "Jazz Me Blues," "Panama," "Tin Roof Blues," "High Society Blues," "Struttin' With Some Barbecue," "Chimes Blues," "Muskrat Ramble" and "South Rampart Street Parade," some better known than others. It's all great stuff in a jazz form that will still be popular in a way when pop and whatever succeeds or grooves out of that style passes into limbo.

Dixieland is popular with many jazz musicians because it provides a lot of room for improvisation (as well as sloppy playing). But it's popular with jazz followers because it is lively, driving, often humorous music that is exciting. All that is captured by Dorsey and the small group from within his big band who made these disks. They are excellent sides which have every chance to become the best things Dorsey has done in years. They're different than any band music being cut today and can become part of a pattern of the re-awakening of the band business. Jocks will find them to their taste.

Phil Lang orchestrated the Morton Gould score to the Theatre Guild's "Arms and the Girl," which opens tomorrow (Thurs.) at the Forrest theatre, Philly.



LORRY RAINE

Latest: "Moon Over Stromboli" (Raymond Scott, conductor). "Sings awfully pretty," says Bill Gilbert, whose nightly "How Wow" is WXYZ'd from Detroit's Wonder Bar. "Warm and personal tones and lots of charm," postcards Denver's famous favorite, Ray Perkins.

Great! via Dick Gilbert, Phoenix.

TIM GAYLE  
(Publicity-Management)  
Park Sheraton Hotel, New York

## ANDREWS TRIO SETTLES SUIT WITH CENTURY

Hollywood, Dec. 27. Lawsuit filed recently against Century Artists agency by the Andrews Sisters and their manager, Lou Levy, has been settled out of court.

Century had countered the suit with a claim that it had not received its 10% commission for past 12 weeks on the Campbell Soup radio show, for which the sister trio receives \$3,500 weekly. Settlement was reached when Levy paid the past commissions and Andrews Sisters were freed from their pact with Century.

## Today's BMI Pact

Happy Goday, who recently left Leeds Music to go into business on his own, has completed terms of a deal with Broadcast Music, Inc. His Goday Music will become a BMI affiliate after the first of the year, when papers are signed.

Goday returned to Hollywood from New York last week.

## Inside Orchestras—Music

There are those who speak in slurring accents of radio's singing commercials. But not the Sportsmen, quartet now at the Coconut Grove, Los Angeles. They've just formed a corporation bulwarked on their jingle business. Boys Marty Sperzel, Garney Bell, Bill Days and Bob Stevens, have a staff of six to carry on their activities under the name of Sportsmen Enterprises. After their Grove date, now in the second of four weeks, the vocalists are arranging a series of vaude-nightclub engagements, all within close distance of Hollywood's broadcasting studios, where they hum the LSMPT commercials for Jack Benny's show and also appear frequently with Phil Harris-Alice Faye, "Life of Riley," "My Friend Irma" and Judy Canova. Quartet also sings for Capitol Records and does vocal scoring for independent pictures.

New York music and record circles are getting a huge kick out of the Xmas present to Marie Sacks, Columbia Records' pop artists and repertoire head, by Abner Silver. Latter, a publisher-songwriter, made a recording of a parody he wrote to the melody of "I'll Never See Maggie Alone," inserting "Mame" for "Maggie." Disk was made at CHC's N. Y. studios, with Sylvia Ring, Sacks' secretary, taking part.

Silver had written the thing as a gag, afterward showing it to Joe Higgins, Sacks' assistant. Higgins arranged the cutting and later took a copy of the disk into Sacks' office and explained that he had another "Rudolph the Red Nosed Reindeer," and that the tune could be had as an "exclusive." Sacks got a big boot out of it, and now most of the music business in N. Y. have copies of the disk.

## Bands at Hotel B.O.'s

Band	Hotel	Covers Played	Covers Week	Total Covers On Date
Emil Coleman	Waldorf (400; \$2)	1	2,100	2,100
Guy Lombardo	Roosevelt (400; \$1.50-\$2)	13	2,225	31,625
Ray McKinley	Statler (450; \$1.50-\$2)	1	1,350	1,350
Don McGrane	New Yorker (400; \$1-\$1.50)	13	900	14,500

\* New Yorker has "Salute to Cole Porter" show. Waldorf, Margaret Phelan; Liberace.

## Chicago

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Ice Show and Masters feeling burnt of lull; 2,800 covers.  
George Olsen (Marine Room, Edgewater, 700; \$1.50 cover). Holiday show for kids and families kept take at sweet 3,300 covers.  
Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "College Inn Show" down to 1,800 covers.

## Los Angeles

Sketch Henderson (Ambassador, 900; \$1.50). With the Sportsmen, Kings and their Ladies. Second week, 2,400 covers.  
Phil Ohman (Beverly Hills, 300; \$4 min.). Lower 600 covers.

## Location Jobs, Not in Hotels

(Chicago)

Tommy Carls (Trianon; \$1-\$1.15 adm.). Weak 5,000 admissions.  
Cee Davidson (Ches Parer, 300; \$3.50 min.-\$1 cover). Private parties and Ted Lewis, who succeeded Martin & Lewis Friday (23), sock 4,500 tabs.  
Teddy Phillips (Aragon; \$1-\$1.15 adm.). Down to 5,000 admissions.  
Freddie Nagel (Blackhawk, 500; \$2.50 min.-80c cover). Xmas parties hiked to 1,600 admissions.

(Los Angeles)

Harry Owens-Leighton Noble (Aragon, Santa Monica). Sixteenth weekend for Owens; sixth week for Noble; off to 4,700 admissions.  
Harry James (Palladium B., Hollywood). Fifth week, down to 7,900 admissions.

## VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 24

1. I CAN DREAM CAN'T I (13) (Chappell)	Andrews Sisters	Decca
2. DREAMER'S HOLIDAY (6) (Shapiro-B)	Perry Como	Victor
3. MULE TRAIN (8) (Disney)	E. Wilson-Jenkins	Decca
4. SLIPPIN' AROUND (6) (Peer-Int.)	Frankie Laine	Mercury
5. THERE'S NO TOMORROW (5) (Paxton)	Bing Crosby	Decca
6. RUDOLPH RED-NOSED REINDEER (2) (St. Nicholas)	Whitney Wakely	Capitol
7. DEAR HEARTS, GENTLE PEOPLE (3) (Morris)	Ernest Tubb	Decca
8. OLD MASTER PAINTER (4) (Robbins)	Tony Martin	Victor
9. DON'T CRY JOE (10) (Harms)	Alan Dale	Harmony
10. THAT LUCKY OLD SUN (17) (Robbins)	Gene Autry	Columbia
	Bing Crosby	Decca
	Dinah Shore	Columbia
	Sinatra-Moderaires	Columbia
	Snooky Lanson	London
	Gordon Jenkins	Decca
	Frank Sinatra	Columbia
	Frankie Laine	Mercury
	Vaughn Monroe	Victor

## Second Group

I WANNA GO HOME (Paxton)	Perry Como	Victor
SHE WORE YELLOW RIBBON (Regent)	Gordon Jenkins	Decca
GOT LOVELY BUNCH COCOANUTS (Cornell)	Andrews-Morgan	Decca
I NEVER SEE MAGGIE ALONE (11) (Bourne)	E. Miller	Rainbow
JOHNSON RAG (Robbins)	Freddy Martin	Victor
WHISPERING HOPE (Hanover)	Primo Sola	London
WHY WAS I BORN (Y. R. Harms)	Kenny Roberts	Coral
WAY BACK HOME (BVC)	Jack Teter	London
I'LL NEVER SLIP AROUND AGAIN (Peer-Int.)	Russ Morgan	Decca
SATURDAY NIGHT FISH FRY (Preview)	Stafford MacIsaac	Capitol
ENVY (Encore)	Vir Damone	Mercury
ROOM FULL OF ROSES (23) (Hill & Range)	Crosby-Waring	Decca
CHARLIE MY BOY (Bourne)	Whitney Wakely	Capitol
YOU'RE BREAKING MY HEART (30) (Algonquin)	Louis Jordan	Decca
YOU'RE SO UNDERSTANDING (15) (Barron-Pemora)	Fran Warren	Victor
	Buddy Clark	Columbia
	Sammy Kaye	Victor
	Dick Haymes	Decca
	Teddy Phillips	London
	Jimmy Dorsey	Columbia
	Vir Damone	Mercury
	Enchyn Knight	Decca
	Blue Barron	M-G-M

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

## STEVENS MUSIC CO. MAY BE ACTIVATED

Stevens Music, Broadcast Music affiliate, which has been out of action for a couple of years, may be revived next month. If it is, the catalog will be run by Milt Stavin. Stevens originally was a partnership arrangement between maestro Charlie Spivak and music man Jack Osfeld, with BMI matching coin Spivak put up. Best tune developed by Stevens, "There Must Be a Way," was sold to Laurel Music when that firm came into existence.

## Decca Distrib. Opens Balto Branch Office

Baltimore, Dec. 27. Kaufman-Washington Co., Washington, D. C., distributor of Decca Records, is opening a branch office here. Deal with Decca by which K-W took over the distribution of Decca in D. C., called for the distrib to open in Baltimore also. Until now, Decca owned and operated its own distributing point in D. C. K-W took over that operation.

## CRC Fetes Beecham

Columbia Records Corp. will tender a luncheon to Sir Thomas Beecham, British symphony conductor, today (Wed.) at its New York studios. Affair is ostensibly for the purpose of announcing Sir Thomas' signing with the CRC Masterworks division. Conductor has been with RCA-Victor's Red Seal division in the U. S. through his connection with the British HMV label, Victor affiliate.

Martin at Palladium

Hollywood, Dec. 27. Freddy Martin's orch opens tonight (27) at the Palladium after a stand at the Shamrock hotel, Houston.

# DISKERS SLUFFING PIX, LEGIT?

## Countless Recording Performances On Air Tend to Throttle New Talent

Pop recordings, which for years have been known as virtually the only avenue to popularity for new singers and orchestras, have pulled a frankenstein. Today, the countless number of daily record performances on the air has a distinct throttling effect on new talent.

Wax manufacturers have become increasingly aware that, because of conditions existing within and without the industry, it has become a tough task to keep even already established artists on top, and a monumental one to push fresh names into the disk limelight. It's caused by no individual fault; rather it's because of a series of road blocks that have been set up by the progress of the disk business since the end of the war.

Primarily, the condition is caused by so much music on the air. In the event a new artist does manage to break through the flood of material by widely known names constantly being used by disk jockeys, the chances are the break-through will be comparatively brief. As soon as hundreds of jockeys have lifted it off through hourly repetition, the tide of disks by names that have been established for years flows back and covers that new name as though the hit had never happened. And the name is quickly forgotten by a public surfeited with music minute after minute—unless the embryo artist has something special in luck or ability, enabling him to continue to push out hit recordings long enough to impress a name on the music public's mind.

In recent years this has happened to a good many artists. For example, the Harmonicats, who rode the crest with "Peg O' My Heart" several years ago; Jon and Nondra Steele, who made "My Happiness" last year. Neither group has had a hit since and there are many others who have been in the same boat in the recent past. There also are a good many fairly well established names who have gone without hits for a long time, and it's reflected in their b.o. power.

### Retailers Blamed

Some record company sales execs say that retail disk-dealers contribute to the inability to make new artists. Whether they are right is a moot point. It's claimed that dealers today stock only those recordings that have gotten public reaction through pre-release disk jockey reaction, that a great many sales of recordings by new (and established) artists are being lost because dealers do not carry full lines of merchandise. It's asserted that as a rule disk jockeys give every new record released (major labels, at least) a minimum of one or two spins to test them on listeners. But when a record-buyer steps into a retail store to buy a platter heard on the air, it's not always available because few dealers today stock a minimum of one disk released by each major company. Sales execs say that such a sale lost is rarely recovered. And if the sale lost is a disk by a new artist, that situation helps stymie the latter because, even if the particular record sought did not become a hit, the new artist's name would have been imprinted.

(Continued on page 35)

## 'DRUNK WITH LOVE' NIXED BY NETWORKS

Hollywood, Dec. 27. "I'm Drunk With Love" has been banned by all three networks now, with ABC being the last (last week) to rule off the song. None of the nixes springs from obscenity. In the one recording made by London Records, Joyce Bryant, singer, repeats the words "I'm drunk" and then pauses for a long time before delivering the tag, "with love."

Only public performance of the disk has been on Don Otis' KLAC jockey program. Ira Cook, KLAC disk jock, last Friday (23) shedded it for his show. An ABC executive upon the platter first, however, and ruled it out.

### John Firman

Managing Director of the old unpublished British Music Publishing House of S. Feldman & Co., Ltd., observes that

## British Music Biz Follows Yank Pattern

an interesting editorial feature in the upcoming

44th Anniversary Number

of  
**VARIETY**

## \$17,200 Each For 'AA' Songwriters

Top-bracket ('AA') writers in the American Society of Composers, Authors and Publishers drew approximately \$17,200 each as their share of the ASCAP revenue of 1949. Figure represented a drop from last year and a considerable reduction from the peak figure of almost \$20,000 earned by the highest category two years ago. Final quarter distribution came to \$4,400 a man.

ASCAP's estimated distributable revenue (final quarter figures are always estimated as closely as possible since the Society mails checks before Xmas) for '49 was pegged at \$7,500,000. This was split among over 2,000 writers and 340 publishers.

## FREE AUDITION DISKS STOPPED BY LOCAL 47

Hollywood, Dec. 27.

Local 47, American Federation of Musicians, has clamped down on the making of audition platters for free other than for the selling of a live radio program.

Such platters being cut for agencies and songwriters are being stopped immediately. According to Phil Fischer, radio rep for Local 47, some of these platters are getting into the open market after being sold to indie record companies.

## COMPLAINT BY MAJOR PUBS

Major music publishers, who for some time have been burning at top record label executives for giving what they feel is too much attention to small publishers and doing business directly with songwriters, have a new complaint. Those that are tied up in various ways with Hollywood film producing studios or have Broadway show scores to promote, feel that some of the diskers, in their anxiety to grab new songs from any quarter on an "exclusive" basis as a head start toward that hit, are too often bypassing melodies from films and stage musicals.

While some of the recordmen are not working too closely with them on Hollywood and Broadway-originated music, which irritates most, the publishers involved have another angle which they feel is just as important. They point out that over the years it has been the film and show score tunes that have more often achieved "standard" rating. These songs may not be big hits at the time they are first published, but over a long period of time they continue to sell, both on records and in sheet music form.

Pubs emphatically point out that this sort of sales action is the backbone of both the disk and music industries. A large portion of the annual business of any major diskier who has been in business a reasonable length of time is accounted for by the standard items. And the pubs feel that if this basic approach is to be sluffed now in favor of the search and marketing of nondescript pops with which they hope to steal a march on rivals, then the music business can really head into trouble.

### Tops of the Tops

Retail Disk Best Seller

"Mule Train"

Retail Sheet Music Seller

"A Dreamer's Holiday"

"Most Requested" Disk

"Mule Train"

Seller on Coin Machines

"I Can Dream, Can't I?"

Best British Seller

"You're Breaking My Heart"

## RCA Preps Marketing of Red Seal On LP, Others Adopting 45 RPM

### British Music Publisher

Reg Connelly

reviews

England's Bullish  
Music Biz; Surprise  
Hits from Anywhere

an interesting editorial feature in the upcoming

44th Anniversary Number

of

**VARIETY**

Out Next Week

Long drawn-out market fight between RCA-Victor's 45 rpm recordings and Columbia Record's 33 Microgroove LP system appears to be well on its way toward dissolution. Victor definitely will announce the marketing of its Red Seal classical catalog on LP disks within a few weeks and at the same time it has interested at least two other companies in going along with it in the production of 45 platters.

Mercury Records, which has produced LP platters almost from the start of Columbia's system, explains that it is "experimenting" with the possibility of adapting its current presses to the production of 45s, and that one of its engineers is at Victor's Indianapolis plant absorbing know-how. But, Mercury states, there is no certainty that it will go into the field. London Records also has agreed with Victor on the production of 45s and will issue 4 albums and 10 singles on 45s this week.

Apparently, one of the things that makes it difficult for other companies to join RCA in the 45 field is that Victor's facilities at the moment do not allow for the assumption of production for them. Virtually all the equipment available is being taken up by its own needs and that of Capitol Records, the first to join Victor in 45 sales. Cap is doing some 45 pressing on the Coast, but Victor is still doing the majority.

Victor has been exerting heavy pressure on all other companies to go into 45 coincidental with its entry into the 33 rpm LP field. Answer to that is rather obvious; by making the switch to 33 there is always the danger that it would be construed as a signal of weakness in the 45 system. Too, the production of its vast catalog of Red Seal material, on 33 platters, must damage the 45 campaign, since a great deal of the latter's sales have been in the Red Seal division. This sale figures to be impaired somewhat by the availability of the Red Seal material on LP.

Decca Records was one of those companies upon which RCA exerted heavy pressure to go 45. Company's execs steadfastly refuse, not because of any objection to the system, however. It's asserted that Decca will go 45 when and if there's a sufficient demand for the platters in relation to its current 78 rpm business. In any event, Decca would not produce much, if any, of its huge album catalog of 45s, if it picked up the system. It has a great deal of that material available on 33 LP disks, since it went into that field last fall.

Effect of RCA's unannounced entry into LP's is reacting on retailers, incidentally. Macy's, N. Y., began running ads Monday (26) morning in New York dailies heralding price reductions of from 33 1/2% to 50% on classical albums. And virtually all the material listed are RCA-Victor products.

## PARODY USAGES PROBED BY SPA

Songwriters Protective Assn. is conducting what is at the moment still a mild probe into the frequent use of radio, tele, etc., of parodies on their songs. Apparently there have been numerous occasions of late wherein permission had not been granted either by the publisher or writer of a tune and, acting on complaints by its members, the org is checking into the general practice surrounding the granting of such okays when they are given.

As a rule, anyone seeking to build a parody of any sort is legally open to infringement if proper permission isn't secured from copyright owners. It's usually forthcoming if the intent of the parody isn't harmful to the copyright.

## OUT NEXT WEEK

The

## 44th Anniversary Number

OF

**VARIETY**

Forms closing shortly

Usual Advertising rates prevail

Special exploitation advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 19  
154 W. 46th St.

HOLLYWOOD 28  
6311 Tucci St.

CHICAGO 1  
346 N. Michigan Ave.

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

## VARIETY

**Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 selection, 9 for a No. 2 and so on down to one point. Cities and jockeys will only seek to seek to present a comprehensive picture of all acts; the measure**

**WEEK  
ENDING  
DEC. 24**

[illegible]



Smash bid for peak 1950 western sales!

Dynamic rhythm! Dramatic effects!

# THE Roy Rogers and Sons of the Pioneers STAMPEDE

RCA VICTOR 21-1054 (48-0161")



Socko follow-up to his best-selling "I Would Send You Roses"! Watch it go!

## Dolph Hewitt

ASK MY HEART

And the flip's a 3/4 time powerhouse!

WALTZING MY BLUES AWAY

RCA VICTOR 21-0155 (48-0162")



### THIS WEEK'S RELEASE

(Both 78 rpm and 45 rpm. Numbers marked \* are 45 rpm.)

#### POPULAR

Morpheus  
Wild Bill Hiccup

Fairy Tales

The Cinderella Work Song

Journey's End  
I'll Never Be Free

My Lily and My Rose  
It Isn't Fair

SPICE JONES  
20-3600 (47-3126")

THE FONTANE SISTERS  
20-3621 (47-3127")

LUCKY MILLINDER  
20-3622 (47-3128")

SAMMY KAYE  
20-3609 (47-3113")

#### POP-SPECIALTY

Itty-Bitty Polka  
Pretty Girl Waltz

Truck Driver's Boogie  
Sweetheart of Hawaii

THE MERRIE MUSSETT  
ORCHESTRA  
25-1145 (51-0045")

JIM BOYD  
21-0152 (48-0159")

#### COUNTRY AND WESTERN

I Heard My Saviour Call  
For Old Times Sake

JOHNNIE AND JACK  
21-0153 (48-0160")

#### RHYTHM

So Long  
Driftin' Blues

JOHNNY MOORE'S  
THREE BLAZERS  
23-0059 (50-0043")

DEALERS! Are you ringing up these extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Co-op mats, and national advertising add up to easy sales.

The stars who make the hits  
are on...

## RCA Victor Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY



The "45" market is booming  
—with the world's fastest,  
lowest-priced automatic changer!

Over 50,000 of these changers moving every month...  
over 50,000 new record-sales opportunities every month!  
Cash in! Keep a FULL stock of RCA Victor "45's"!



only  
**\$12.95**

Plays thru any set!

Published by  
**SHAPIRO-BERNSTEIN**

**LONDON BUYS MASTER OF JEROME'S 'GIRL' DISK**

London Records has purchased the master of the Henry Jerome orchestra's "Daddy's Little Girl," originally recorded for Joe Davis' Celebrity label in New York. London will issue the disk nationally as quickly as possible.

Jerome's orchestra is at the Edison hotel, New York.

**Disks On Air**

Continued from page 21

noted on the buyer's mind through ownership. That artist's next release would have that much more interest for the owner of the previous disk, and thus a cycle would be started. The task of building an artist in that way is slow, but it's the way it happened in the past. And it's solid.

On the other hand, dealers assert it's impossible to stock all releases. The heavy inventory required by the modern disk business, with its 78, 33 and 45 rpm platters demands that a dealer order only disks he feels sure will move fairly quickly. He cannot take chances on new material for which he might have only one request, hence he doesn't order until there's a demand.

Coin machines, which once were the widest channel to popularity for new artists, are tail-enders today. Most coin-operators follow disk jockey popularity polls and stock their machines only with what is being played on the air. Disk company execs decry this attitude, pointing out that if a disk can be heard on a jockey show, it's safe to assume fewer nickels or dimes will go into machines. They say there are no pioneers among machine ops and that, too, has contributed to the inability to create new artists.

THE EVER POPULAR  
STANDARD

**DEED I DO**

LAUREL MUSIC CORP.  
1619 Broadway, N. Y. 19

FOR-EVERS SO OFTEN  
CARMEN LOMBARDO'S

**JUNGLE DRUMS**

E. B. MARKS

It's Made By  
**JESSE GREER**

Program Today Yesterday's

**"Climbing Up the Ladder of Love"**

(From Earl Carroll's "Vocalists")  
(Robbins Music)

PERFECT PROGRAM NUMBER  
for the HOLIDAY SEASON

**SLEIGH RIDE**

by LEROY ANDERSON

Recorded by ARTHUR FIEDLER  
and the BOSTON "POPS" ORCH.  
(RCA-Victor)

A Sell-Out from Coast-to-Coast!

**MILLS MUSIC, INC.**  
1619 Broadway - New York 19, N. Y.

**RETAIL DISK BEST SELLERS**

NATIONAL RATING			Week Ending Dec. 24												TOTAL POINTS
This Week	Last Week	Artist, Label, Title	New York—(Dovaga Stores)	Chicago—(Hudson Ross)	Los Angeles—(Donell's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	Philadelphia—(H. L. Green)	Philadelphia—(Newman Mus. Co.)	
1	1	FRANKIE LAINE (Mercury) "Mule Train"	5	3	2			1	1	2	2	2		3	76
2	3	GENE AUTRY (Columbia) "Rudolph, Red-Nosed Reindeer"		1	1	9	1	1				4	2	1	68
3	2	ANDREWS SIS-G, JENKINS (D) "I Can Dream, Can't I"		2	5	6	6	7	2	3	5	7			56
4	4	M. WHITING-J. WARELY (Cap) "Slippin' Around"		8				3	5		4	9	8		29
5	9	FRANKIE LAINE (Mercury) "That Lucky Old Sun"		7				7	2	6		6			27
6		BING CROSBY (Decca) "White Christmas"			9	1	9	6						6	24
7A	6	GORDON JENKINS (Decca) "Don't Cry, Joe"		9				6	6	4					19
7B	12	DINAH SHORE (Columbia) "Dear Hearts and Gentle People"				10			4	3				8	10
7C	15	JACK TETER (London) "Johnson Rag"					4	5			6		10		10
8	10	YOGI YORGESON (Capitol) "I Just Go Nuts at Xmas"			2					3					17
9A	5	PERRY COMO (Victor) "Dreamer's Holiday"			4	8			7						14
9B		TONY MARTIN (Victor) "Marta"			3		5								14
10A	17	BING CROSBY (Decca) "Dear Hearts and Gentle People"						9		1	10				13
10B	17	RICHARD HAYES (Mercury) "Old Master Painter"								1	8				13
10C	8	AL MORGAN (London) "Jealous Heart"									5			4	13
11		DICK TODD (Rainbow) "Daddy's Little Girl"				3								7	12
12A	7	FREDDIE MARTIN (Victor) "A Lovely Bunch of Coconuts"		10	7	7					10				10
12B	16	DICK HAYNES (Decca) "Old Master Painter"					2	10							10
12C	12	YOGI YORGESON (Capitol) "Yingle Bells"										1			10
12D		OWEN BRADLEY (Coral) "Blues, Stay Away From Me"											1		10
13A	13	TONY MARTIN (Victor) "There's No Tomorrow"			6			8	10						9
13B		BOSTON "POPS" (Victor) "Sleigh Ride"				3									9
13C	17	HUGO WINTERHALTER (Cot) "Blue Christmas"												2	9
14		JOHNNY LONG (King) "Let's Build a Bungalow"					8						6		8

FIVE TOP ALBUMS	1	2	3	4	5
	SOUTH PACIFIC Broadway Cast Columbia	MERRY CHRISTMAS Bing Crosby Decca	BEFORE CHRISTMAS Fred Waring Decca	KISS ME, KATE Broadway Cast Columbia	JOLSON SINGS AGAIN Al Jolson Decca

Disk Best Sellers by Companies (Based on Points Earned)					
Label	No. of Records	Points	Label	No. of Records	Points
Decca	5	122	Capitol	3	56
Mercury	3	116	London	2	32
Columbia	3	96	Rainbow	1	12
Victor	5	36	Coral	1	10
			King	1	8

**On the Upbeat**  
New York

Lee Savin out of Varsity Records. Jacqueline Dalya, wife of songwriter Bob Hilliard, turned out the lyric to a tune titled "Count the Days I'm Gone," to a melody by Walter Bishop. Morris Music is publishing. Wattenberg & Wattenberg, music biz attorneys, into new offices in Radio City.

Norman Goodwin named assistant to Decca western division manager L. G. Gilman. Vernon Hawk took over as Decca's Cincinnati branch manager. Frances Irvin joined Tommy Dorsey's orchestra in vocalist slot.

**Hollywood**

Decca just released new Heagy Carmichael coupling, "Crime and Punishment" and "Crocodile Tears."

Dick Haymes slicing four frames for Decca. Julie Styne and Leo Robin go to RKO Jan. 9 to write the score on "Two Tickets to Broadway."

Betty Garrett and Larry Parks sliced five sides for MGM, one a hillbilly tune.

Happy Godday in to set up a homeoffice here for his new music company.

Victor Young set to score "Sep-

tember Affair," Hal Wallis production for Paramount.

Diana Lynn will wax her second piano album of standards for Capitol after the holidays.

Lud Glushkin, CBS music chief, will write the score for "The Boy From Indiana," Ventura Pictures production.

**Chicago**

Tes Benches set for a week at Grand theatre, Terre Haute, Jan. 6, with Dick Contino show following.

Grand, an Alliance theatre, is a test case for vaude with the chain. If two shows booked go over, rest of group will follow.

Perry Martin, orch leader of band at Carnival, Minneapolis, has penned a tune, "I'd Like to be a Sitter For a Baby Like You," which has been picked up by Robbins.

Patti Malloy, former Hotel Rismark office employee, is now featured vocalist with Ray Stevens orch.

Clyde McCoy set for two weeks at Muehlebach hotel, Kansas City, Jan. 18.

Sammy Kaye into Lake Club, Springfield, Jan. 6, for a week. Then a midwest theatre tour with his "lead a band" show gets going Jan. 26 at the Circle, Indianapolis, followed by the River-side, Milwaukee, Feb. 3 and Orpheum, Omaha, Feb. 17.

Nettie Luther opens at Don Carlos Ca-

sino, Winnipeg, Feb. 3.

Freddie Nagel into O. Henry ballroom Jan. 4 for eight weeks.

Blue Barron on one-nights in the midwest during January.

Orrin Tucker back to the Aragon ballroom Feb. 7 for indefinite stay.

Dick Jorgens on one-nights in midwest starting Feb. 7.

Eddie O'Neal returns to Palmer House, Chi, Jan. 5, for indefinite stay.

**Pittsburgh**

Joe Sady's band closes at Terrace Room Jan. 21 and opens two nights at Hotel Statler, Detroit. He'll be replaced here by Hal Tanner on the 23rd.

Lee Angelo's orch, home for a week's vacation following tour of midwest, took off again for engagements in Omaha, Kansas City and Memphis.

Johnny Marino will have the band at Seventh Avenue hotel's Triangle Room beginning Monday (2).

He used to be at Copa but more recently has been playing trumpet with Harry Bigley at Triangle Room. Latter closed there recently, with Pete Rubino's Crackpots coming in for fortnight.

Flo Spurrier, organist, into Carnival Lounge for a run.

Ralph and Buddy Bonds, twin organists, return to Bill Green's Cocktail Lounge on Monday (3).

**DECCA**  
*data*

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**DECCA RECORDS**

# Jacobson, Fritzel Sell Chez Paree, Chi, To New Syndicate for \$200,000

Chicago, Dec. 27. Chez Paree, Chi miter, was sold last week to a syndicate for reportedly \$200,000—less than a third the asking price several years ago. Group comprises Donald Medivine, Jack Schaltz, lawyer, and David Halper, cafe man and former operator of Ciro's. Combine takes over Dec. 28 with Joey Jacobson and Mike Fritzel staying on for several months in advisory capacity.

Although lease on the Chez runs through summer of 1951 new owners expect a revision of lease. If terms are not agreed upon, it is likely a nearby site will be acquired. Jacobson and Fritzel have operated the Chez for 18 years, and before that the Chez Pierre. They also had been connected with the old Ansonia and other Chi spots.

During its long operation, Chez introduced many personalities such as Danny Thomas, moveover from the 5100 Club, Joey Bishop, Willie Shore and others. In addition it played all the top flight attractions, Sophie Tucker, Dean Martin and Jerry Lewis, Joe E. Lewis, Ted Lewis, Carmen Miranda and for many years had a virtual monopoly on the name draws in this area. Spot was booked by William Morris agency, but last few years has been open to all agencies.

New management expects to continue in the same type of operation with Jimmy Durante being sought to follow Ted Lewis who opened for a month Dec. 23 with two-week options. Carmen Miranda is also being bidded for and Tony Martin due in this spring. Dave Halper, who will front and set the talent, is also interested in packing Frank Sinatra for an early date.

## AUSSIE VAUDER GETS OK AFTER BATTLE OVER PIX

Sydney, Dec. 28. After a two weeks' battle Roy Darling, head of the Tatler here, has been given an okay to continue vaude-revue at his 922-seater on two-day basis via agreeing to install additional live-fighting equipment and to employ a fireman at each performance.

Chief Secretary Charles Matthews, in charge of all theatres in this zone, had firstly ordered Darling to quit vaude-revue and return to pix, for which the theatre had been licensed. Darling refused to give up vaude, saying pix cost more to run, adding that in many instances he had only grossed \$450 some weeks with the celluloid policy. Since the intro of live shows the Tatler b.o. had jumped to \$3,000 weekly, Darling declared.

"Everybody's a Magician These Days"

Robert Lund

an interesting byline feature in the 44th Anniversary Number

VARIETY

## 'Blackouts' to Resume On the Coast in March, But Without Murray

Hollywood, Dec. 27. "Blackouts," which played seven and a half years in Hollywood and folded after a short run on Broadway, will reopen on the Coast in March, either here or in San Francisco. Ken Murray, who owns 50% of the show, with Dave Siegel owning the other half, won't be in it because of television commitments in the east with CBS.

Negotiations are now on for Joe E. Brown to take Murray's spot as emcee, with Ben Blue as a possibility if Brown is unavailable. Partners are also negotiating with Marie Wilson to resume her important place in the revue. Acts which have been notified that their services will be used again include the Eldertovellies, Jack Mulhall and Danny Duncan.

Siegel says \$50,000 will be spent on new material and scenery.

## Delfont Gets 'Violette,' Paris Hit, for London

London, Dec. 28. Bernard Delfont has acquired the English rights to Mitty Golden's "Violette Imperiale," currently in its third year at the Mogador theatre, Paris.

Delfont intends to stage the French operetta in the West End sometime in May, and if it proves a hit, will produce it in New York after its London run.

## IVES TO PLAZA, N. Y.

Burl Ives will play the Persian Room of the Plaza hotel, N. Y., starting Jan. 28, as sole entertainer on the bill.

He'll follow run of Lisa Kirk and Jimmy Savo.

# Some Real Lowdown on Europe for U.S. Acts Detailed by Cappella & Patricia

Paris.

Editor, VARIETY:

Until devaluation time, business in Europe was really good for good American acts, but that 30% makes it hard now for American performers to come to England if they don't have a guarantee of at least 10 weeks. An act who was worth 250 pounds before, was getting \$1,000 a week; now it is only \$700.

Norway, until now required no permission to get your money transferred. But when we played Oslo we were lucky to have the American consul to help us and we got all our savings transferred at the official rate, but there was a lot of red tape before we got it. However, as we played almost eight months it was worth it, as the difference with the black market rate is 60% and more.

Denmark, Sweden and the Netherlands give permission for the American performers to have 45-60% of their salary transferred at the official rate (those three countries had also their money devalued 30%). France, Belgium and Portugal had their money devalued only 10%. In Portugal and Belgium the money is free, and dollars can be bought at any bank and taken out of the country without trouble. They also can pay very good American salaries.

In France and Italy, exchange is 350 francs and 615 lire for the dollar, and the money can be bought freely at a rate of 3-10% more.

In Switzerland the money is also very good, but those directors are the toughest eggs, and to get the rubber band off their bankroll I think you have to be Danny Kaye, Maurice Chevalier, and still they would offer you a half of your salary. As the country is the most expensive in Europe, acts should avoid it.

## Wary of Agents in Spain

Spain, beautiful country, but there acts have to be careful of the agents, as some are so crooked as to sell acts at, for example, \$1,000 and give the act \$450. Also, another gimmick, if an act asks for \$1,000 they answer okay and when there they are paid at the rate of the official exchange of 12 pesetas to the dollar, when the black market rate is between 40 to 45 pesetas to the dollar. This has happened to American acts. There is no permission to take the money out officially. Also, since the habit in Spain is to get paid every night, acts must stick to that rule if they don't want to have their fingers burned.

There are, of course, very good managements in Spain. For example, the Club Bahia and the Hotel Ritz in Barcelona. Madrid, I don't know, as I have not played the town yet.

In Paris the places for American acts are the Lido; six months to one year, really beautiful production by Pierre Louis Guerin and Rene Fraday. There is also the Club des Champs-Elysees, but there it's only between two and four weeks.

The new redecorated Baccara is now really beautiful, but as the place just opened it is difficult to say anything of the policy. For the time being they have three American acts on the bill—Prentiss, the Castellinos and us—plus a French ballet. Prentiss and Castellinos are there for only two weeks, we for three.

Monte Carlo 3-Day Bookings  
Cote d'Azur last season was much better than the preceding year, but still a place like Monte Carlo engages acts for two or three days instead of seven days, as before the war. They can pay very well when they want certain acts.

In Nice, the Palais de la Meditteranee, plays acts for one week in Cannes, Julien Daclos, who has been the artistic director for the last 30 years, has a knack of offering very good acts peanuts.

Blarritz, when we played the Casino in September, had Katherine Dunham, Rosaria & Antonin, Borrah Minevitch's Rascals and us, each act a different week. Money very good, and as you see, we were all American acts.

Some acts doing very well all over Europe were or are Rosaria & Antonin, Peters Sisters, Nicholas Bros., Katharine Dunham. They are getting their American salaries, or even more. I think we do all right ourselves.

I think this information will be helpful for many acts who intend playing Europe, but they should be careful before signing. They must have all the details marked in their contracts, and ask also at their broker the two different rates of exchange. Ask the consul of the country where they go what permissions are available, etc., etc.

Jacques Cappella  
(Cappella & Patricia)

## Fuld's Vaude Trek

London, Dec. 28.

Leo Fuld off to Holland to star in Tuschinski's theatre, Amsterdam, for two weeks, after which he plays session at Lorry's cabaret, Copenhagen. His next stanza is the Ancienne Belgique, Brussels.

He'll be away till first week in March, when he starts a string of dates for the Moss Empires and Stoll circuit in his own vaudeville unit.

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# AGVA Cracks Down on Members' Cuffo Stints on Philly Telecasts

Philadelphia, Dec. 27.

Members of the American Guild of Variety Artists were warned against appearing on the television show "Fame and Fortune," talent show on WCAU-TV sponsored by the Erlanger Beer Co.

Show has been running 10 weeks on Thursdays at 10-10:30 p.m. "Uncle Jim" Harkins acted as emcee for the program until last week, when staff announcer Gene Cram took over. Show allegedly seeks fresh talent each week, with a \$1,000 prize at the end of the contest as the lure.

According to Dick Jones, local rep of AGVA, the telecast has been dressing up programs with professional talent, which has been appearing "gratis." A letter sent to AGVA members stated "this practice must be stopped immediately." Members of the union, who appeared on "Fame and Fortune" have been brought before the executive board on charges. The AGVA members have been appearing with non-professionals because of the prize gimmick, Jones said.

The AGVA rep threatened fines against members who went on the show in the future.

## AGVA MODIFIES STANCE ON AMATEUR TALENT

Hollywood, Dec. 27.

American Guild of Variety Artists has modified its rule that niteries and theatre operators cannot use amateur talent. Heretofore any place attempting to showcase amateurs would be blacklisted. Now, however, the rule has been altered on ground that professional crop could get no replenishment unless newcomers were allowed to start somehow.

Any spot which regularly uses live professional acts six nights weekly may now slip in an amateur show on the off night. AGVA emcee must be used, however, at a minimum of \$25 per night.

## Boost Brit. Vanders, Cut Dollar Acts, Mgrs. Told

London, Dec. 20.

Sunday Chronicle here is suggesting a three-point plan for strengthening British vaudeville. First is to cut down the dollar acts and spend the money on boosting home talent.

Second proposal is for impresarios to find and develop new acts. Third suggestion is the getting together of managements and artists to thrash out differences and end the unrest, claimed existing in the profession.

## "Salutes" for Mpls. Cafe, Others Hike Act Budgets

Minneapolis, Dec. 27.

Sheik's one of largest and leading eating places here, is going to floor show policy, with presentations of "salutes" to leading comedians and presentations of numbers from musical comedy hits, similar to idea started at Hotel Sherman, Chicago. Policy gets launched Dec. 29 with "songs from 'Show Boat.'" Glyde Snyder will produce the show. Music will be under Bob Beaulieu's direction. There'll be two performances nightly.

Four other local spots, Hotel Radisson Flame Room, Hotel Nicollet Minnesota Terrace, Club Carnival and Curley's, go in for "name" attractions and offer pretentious floor show entertainment. There also are many other lesser niteries having floor shows, too.

## Rubinoff Convinced

Denison, Tex., Dec. 27.

Rubinoff and his violin will play a scheduled concert here on Jan. 18 after Rubinoff had written to the Altrusa Club and said he was sorry but "Denison is too small a town and I won't be able to play." Infuriated Altrusa members promptly prepared a breach of contract suit against the violinist and prepared to serve papers when he appeared in Dallas.

Last minute check by the club's lawyer with Rubinoff's California headquarters revealed that the letter was part of a misunderstanding and that Rubinoff and his violin would fulfill the local engagement.

## Gene Marvey Due For London Palladium Repeat

Tenor Gene Marvey, who recently completed a nine-week date at the Palladium, London, is slated to return to that house in April. He's due at the Thunderbird Niterie, Las Vegas, Jan. 15 for two weeks.

Dates were made by Nat Dunn, who will continue to handle Marvey following breakup of the Adler-Dunn Agency.

## Mimi Benzell Exceeds 'Break' Figure at N.Y. Pierre for 1st Time

The "direct from the Metropolitan Opera" is apparently a draw in class cafes also, as is proven by Mimi Benzell's current engagement at the Cottillion Room of the Pierre hotel, N. Y. Miss Benzell, for the first time in the history of the room, exceeded the \$13,000 break. Miss Benzell gets in on the increased business via a percentage deal negotiated by agent Jack Bertell.

She'll be there until Jan. 15, and will be succeeded two days later by the Chilean singer Rosita Serrano, who records for the London label and who will be making her American preem. She was originally slated for a Copacabana appearance two years ago, but European engagements interfered.

Miss Benzell is slated for a stand at the Mt. Royal hotel, Montreal, Jan. 27. Dickers are on for the Statler chain of inns and the Blackstone hotel, Chicago.

## XMAS NITERIE BIZ SLOW; HOPEFUL FOR BIG EVE

Cafegoyers are apparently saving their wad for the New Year's Eve blowouts. Business was off in the niteries over the holiday weekend with Sunday night's business not near that was expected over a three-day holiday. Sunday's trade was made up mainly of big parties of social groups, and there were comparatively small number of transients attending.

Bonifaces were disappointed in the Christmas takes inasmuch as hotels were comfortably filled. Monday night's downpour partially accounts for the dim turnout but, generally, Christmas doesn't mean too much in cafes since the bulk of the patronage are financially exhausted by Christmas shopping and because the majority want to attempt to stay solvent for the big night.

Eve reservations are still coming in slowly, but cafe operators aren't alarmed. They feel that a sellout is inevitable, especially since the celebration falls on a Saturday night, which is normally the biggest of the week. They also anticipate hefty Sunday business because of the fact Monday will not be a workday.

## MCA Prunes Staff; Gine, Souther Leave Jan. 1

Henry Gine, of Music Corp. of America's cafe dept., is leaving as of Jan. 1. He's been with MCA the past eight years. Prior to that he was part of a dance team.

Johnny Souther of the Cleveland MCA office is also exiting as of New Year's Day.

## Mel Martin's French Pix

Paris, Dec. 27.

Dancer Mel Martin, current at Le Lido, Paris, has been assigned a co-starring role opposite Nicole Stephane in a film entitled as yet, to be produced and directed by Jean-Pierre Melville. Aside from his cafe work, Martin is currently working in the film adaptation of Jean Cocteau's "Les Enfants Terribles." Roles in both films call for straight acting.

His Lido contract runs until May, 1950.

POLKE, HOWDY! Here we are back in circulation again at the ORPHEUM in Los Angeles. We wish you all a Very Happy New Year.

WEAVER BROS. AND ELVIRY

## Sherry-Fontenac, M. B., \$100 Fine Appealed By Unions, Hotelmen

Miami Beach, Dec. 24.

Long standing feud between nightclubs and hotels anent entertainment in the hotels in competition with the cafes resulted in matter coming to court Friday (23) when owners of the swank Sherry Fontenac were fined \$100 for violation of ordinance prohibiting staging of shows in hotel confines.

Ordinance, an old one, passed many years ago, limits amusements, as such, in the hotels to string orchestras and a vocalist. Recent superseding one, allowed for orchestras and vocalists, as well as "educational lectures and demonstrations" (mindreaders, forums, et al) but definitely banned any other type of entertainment.

Fine and decision has been appealed, with American Guild of Variety Artists local, as well as American Federation of Musicians reps here, lining up on the hotel side.

Principal objector to any straying from the letter of the law has been Danny Davis, owner of Kitty Davis'. Weakness in hotel argument has been objection by many operators to any sort of entertainment in their hotels, claiming costs would be too high. Larger among the luxury oceanfronts, however, are for shows in their lounges and patios.

## KAY THOMPSON VICE PIAF INTO VERSAILLES

Kay Thompson's New York preem of her new act is slated at the Versailles, starting Feb. 1. Miss Thompson, who broke up her act with the Williams Bros. last season, has played engagements this year at the Beverly Country Club, New Orleans and the Blackstone hotel, Chicago.

Miss Thompson will follow the record-breaking run of Edith Piaf at the Versailles. At the end of her engagement, Miss Piaf will have been at the spot 20 consecutive weeks. According to boniface Nick Pronis, Miss Piaf's run topped any other attraction he's played from the viewpoints of receipts and longevity. Miss Piaf, year previous, played 20 weeks at the Versailles, but run was split into two segments, one of eight weeks and a later run of 12 weeks.

Federico Rey and Pilar Gomez slated for the Radiomonte hotel, Minneapolis, Dec. 29. They'll follow with the Barrera, Paris, Feb. 1.

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44th Anniversary Number

VARIETY

Out Next Week

# Walters Nixing Top Salaried Acts, Claims Latin Quarter Don't Need 'Em

## Rickard-Mack Agcy. Will Book Hippodrome, Balto

The Al Rickard - Bill Mack agency will take over the booking of the Hippodrome theatre, Baltimore, starting Jan. 12. House, until recently, was previously booked by the Eddie Sherman agency, and several weeks ago the Hipp's operator, Izzy Rappaport, started to book it himself.

Theatre uses occasional names and name bands, but bulk of performers are in the standard category.

## Philly Non-Alcoholic Cafe to Operate On Sepia Talent Policy

Philadelphia, Dec. 27.

An experiment in night life, a cabaret without alcoholic drinks, opens tomorrow night (28) with the premiere of the Ebony Showplace, formerly the 700-seat Faun Club in Northeast Philly. Spot will feature sepia revues and is owned by Isidore Bushkoff, operator of the successful New Town Tavern, Delair, N. J. spot which features "Creole Burlesk."

House will serve straight food and soft drinks and will offer two shows nightly. There will be an admish price, geared to time of week. An unusual feature will be a Sunday midnight show, a device which permits the club to evade both Philly Sabbath laws of no booze and no flesh entertainment. Club will also play a Saturday matinee.

There will be an eight-piece orchestra and the "Ebony China Dolls," a line of eight. Opening bill offers Apus and Estrelita, emcee Roscoe Dyla, Hank and Collins, Lasado, Skippy Williams and Carmen Lopez. Idea will have special nostalgic value to the people who remember pre-Repeal days and will tote their own stuff and settle for set-ups and food.

## 'CLUB 15' AIRSHOW TO GO ON VAUDE TOUR

Hollywood, Dec. 27.

MCA is offering the entire "Club 15" airshow, headed by Dick Haymes, for eastern vaude dates next Spring. Andrews Sisters, Evelyn Knight, The Modernaires and the Jerry Grey orch are included in the talent.

Show, which airs over CBS three-weekly, would be tied in with the sponsor, Campbell Soup. Campbell wants the group to ballyhoo its product while on the vaude tour, with exploitation for super-markets and distributors.

## Orpheum, K.C., Resumes Vaude Bills Jan. 6

Kansas City, Dec. 27.

Fox Midwest is going vaude policy at the Orpheum theatre here, beginning Jan. 6.

First layout will have the Three Suns, Penny Singleton, Four Evans, Ross Wyse, Jr. & Peggy Womack and Billy Rayer Jan. 13 bill will be headed by Celeste Holm, and Jan. 20 show by Xavier Cugat.

Orpheum was taken over by Fox Midwest from RKO in a switch last summer, giving RKO the Mainstreet theatre. Orpheum has been extensively and tastefully refurbished, and the stage re-equipped, making the house capable of playing anything in legit or vaude. The forthcoming vaude will be the first since the house was reopened in September.

## Bartel's Foreign Dates

Rome, Dec. 13.

With cafe and film engagements keeping her busy, American singer Jean Bartel (former "Miss America") is expected to stay in Europe at least several more months. She recently finished working in Paris, Milan and Rome niteries, and opened this week (10) for two weeks, in Athens, at the Argentina.

Cairo and St. Moritz dates are in the offing, then back to Paris she goes for a film to be made there.

Headliners will work at the Latin Quarter, N. Y., henceforth at salaries that will permit the spot to remain in the black, according to boniface Lou Walters. Latter says he's through paying super-sums to performers, raking in terrific taken only to find at the end of the run that he's no better off financially than if he'd done normal business, and shelved out less coin for talent.

Boniface declares he's running ahead of last year at this time with Sophie Tucker who had a long run at that spot. He also stated that every cafe operator in the area, with the exception of the Copacabana, has learned the same lesson.

However, Walters isn't cackling names entirely, as indicated by the booking of Sam Levenson in February or March. Levenson is working at \$2,000, probably one of the last cafe stands he'll do at that price inasmuch as he's set for the opening show of the Riviera, Ft. Lee, N. J., in April at \$3,500, and negotiations are on for him to return to Kitty Davis', Miami Beach, next season where he'll get around \$5,000. Walters feels that Levenson at \$2,000 is a "good buy."

Walters' action as yet will have little effect on headline's salaries, since he hasn't been buying top names for some time, and besides not all cafes are as advantageously situated as the Latin Quarter. He's working on the theory that the Latin Quarter label brings in a certain amount of business on its own, and again, elimination of the Carnival and conversion of the defunct Harem into Hop City has nearby major competition. The newby Diamond Horseshoe caters to a different type clientele.

## LUCEY'S, H'WOOD, SETS ENTERTAINMENT POLICY

Hollywood, Dec. 27.

Lucey's restaurant widely patronized by film folk here, is setting up a niterie entertainment policy in the back room, with the King Cole Trio coming in Feb. 3.

After the Cole combo engagement other top name singers and groups will be booked. Cole will get all the cover charges, at \$1 per, plus a percentage of the bar bis attracted to the room.

## Interstate Pacts 2d Vaude, Starts in Dallas Jan. 12

Dallas, Dec. 27.

The local date for the opening of Interstate's second vaude bill here at the Majestic has been changed to Jan. 12, instead of Jan. 19 as first announced. The show will play the week of Jan. 19 in Fort Worth, previously dated for Jan. 12.

The switch in dates for the two towns was made, according to Charles J. Freeman, Interstate's booker, to solve a transportation problem. Oklahoma City has been substituted for Tulsa on the show's route which necessitated playing Fort Worth as the final Texas date. The opening of the tour is set for San Antonio, Dec. 29 followed by Houston Jan. 5. The Oklahoma City four day stand is scheduled for Jan. 26 to 29 and will be followed by a three day lay off before the closing week in Memphis, Tenn. Feb. 2 to 8.

## Loew's Penn, Pitt, Sets Frankie Laine for Jan. 19

Pittsburgh, Dec. 27.

Penn theatre, Loew deluxe here, will be playing its first stage show in more than 15 years when Frankie Laine comes in week of Jan. 19. Last flesh there was in middle of 1934 when Cab Calloway topped the bill. Since then house has been straight pix exclusively. Resumption, however, won't be a regular thing. Penn intends to play only spot attractions occasionally, same as its competition down the street, WB's Stanley.

Acts set for Laine until here are Yvette, Gaylor and Ross, Artie Dunn and 4 Step Brothers. House orchestra will be under baton of Maurice Spitznagel.

## Night Club Reviews

### Beachcomber, Miami

Miami Beach, Dec. 26.  
Dean Martin & Jerry Lewis.  
Mary Small, Louis & Van, Buster  
Burnell, June Taylor Line (7).  
Frank Linales Orch; minimum,  
\$3.50 & \$5.

Dean Martin and Jerry Lewis are back with the same basic comedy that made them the hottest thing in town last season. To the zany approach of Lewis, plussed by the straightening and (some) comedy of Martin, has been added a cane dance sequence that is hilarious. There are fresh lines that bring howls; new bits of bit from their remembered routines and, overall, the stint is tightened to make for a more potent impact that leaves the house begging for more.

Last-minute replacement for Kitty Kallen, who couldn't make the date, Mary Small is put on the spot. But the radio songstress comes through with a tingly stint of pop and special. Standouts are versions of "Lucky Old Sun," "It's Only For Americans" and a howl-maker, "He's Too Healthy For Me."

Louis and Van start things off fast with their tappings, the twin-

miniature stair dance sending them off to healthy reaction.

Production-wise, June Taylor has come up with a varied and well staged trio of routines for Buster Burnell and the attractive, costumed line. Standout is the "dapper era" routine, complete to the dress of the time, plus the lyrics and dances, with Burnell and Marilyn Taylor almost stopping the show with their "Varsity Drag," "Charleston" and "Black Bottom" versions.

Dick Stabile, handling the baton-leading chores for Martin and Lewis, also works in some straightening that garners laughs and contributes a click soprano sax solo. Guy is a minor but important adjunct to their stint. Frank Linales orch repeats impression that it is one of best show-backing units in the area. *Lary.*

### Blue Note, N. Y.

Frances Faye, Manuel Rodriguez Orch (7); \$2.50, \$4 minimum.

Newest supper club operation in New York, the Blue Note, is on the site of the recently closed Thamar, and is still the entertainment branch of Bradley's restaurant. Spot has tried a variety of policies in the past and this time it's going in for name talent. Frances Faye, who has a draw all her own in the cafe circuits, is the initial attraction, and is in for a week.

Miss Faye, of course, is as capable a nitery singer as there is around. She hammers away at the audience expertly and by the time she's through with her 20-odd minutes, she's got the crowd in the mood for top accolades. Her repertoire hasn't changed any since her previous nitery stand. From night customers requested her usual tunes and thus guaranteed click reception. Her planning similarly went over well.

With the name policy, business will naturally depend on what top-notchers are available. They premed of the wrong time of year on about two days' notice, and thus didn't stop to insure a supply of talent. But if they can afford a money-no-object policy, the spot will get along nicely.

Manuel Rodriguez Orch show-backs and supplies the dance incentive. *Joey.*

### Georgie Price

who shuffles between the waves of Broadway and the waves of Wall Street burles back to his NYA origin in a whimsical place about

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### Havana-Madrid, N. Y.

John Laurens, Robert Iglesias, Jose Toledano, Pilar Castro, Siccardi & Brenda, Kali Karlos, Pupi Campo Orch, Tito Puente Orch; \$1.75 minimum.

For its holiday offering, this rhumba spot is dishing up a fast and classy layout with a heavy Latin accent. Top performers in the current show are a group of Spanish terps from the recent Broadway musical, "Cabalgata," with good backing from the other acts and a couple of modest but neat production numbers.

Trio of dancers, Robert Iglesias, Jose Toledano and Pilar Castro, deliver their distinctive routines in standout style. The two men, Iglesias and Toledano, open with a fierce flamenco turn executed with brilliant finesse. Their solo offerings are in the same vein. A neat folk dance is rendered by the femme member of the trio, Miss Castro, with Toledano. Not least of this group's assets is their spectacular costuming.

Headlining the bill, John Laurens sings a brace of pop ballads with a pleasant manner and good pipes. He does especially nicely on "Dreamer's Holiday" and "Lucky Old Sun," earning solid response.

Siccardi and Brenda score strongly with some frstrate ballet numbers. Goodlooking team runs through a series of classical twists with enough verve to have impact on a nitery audience. Kali Karlos and an unbilled femme partner, as the opening turn, have a snappy and sexy terping routine to warm up the customers.

Pupi Campo emcees in an ingratiating fashion with his orch giving fine backing to the show as well as alternating on the bandstand with the Tito Puente orch with solid dancsation rhythms. *Herm.*

### Chez Paree, Chi

Chicago, Dec. 23.  
Ted Lewis, Geraldine DuBois, Paul White & Elroy Peace, Reed Sisters, Maribeth Old, Chez Paree Adorables and Pierres, Hal Wallia, Cee Davidson Orch, Moncho Rhythma Orch; \$3.50 minimum; \$1 cover.

Ted Lewis as holiday host and well-flanked by his own revue, whips up 70 minutes of sock entertainment replete with nostalgia.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 27.  
"We the Patients" played Santa Claus to everyone of the staff and personnel of the Variety Clubs hospital. The heart of every patient beats a little faster during the Yuletide holidays, and they take from themselves to make other folks happy, like these here who wait on them the year around. The "We the Patients" fund is maintained by donations from the inmates or their alumni, this year's kick-ins came from Rube Bernstein, Joseph Fallon, also Louis (Loew's) Shanter.

After a three-week strictly bed routine, Arthur (IATSE) Perry is now showing marked progress. His frau, Jean Perry, will remain with him for the Yuletide holidays. Among the new arrivals recently registered here are John (RKO) Wasserman, Gennie (Warners) Foley, Chicago, Wilton Birdsong and John Lake.

How about birthday greetings to Laura (Loew's) Sloan and Delphin (RKO) Streder.

Variety Clubs' hospital medico who just took over, Dr. Grace Meyer, was originally from the Women's Hospital, Philadelphia, and Trudeau, N. Y. sanitarium.

John Rosenberg (Loew's Hartford) was handed top Yuletide gift in his medico via an all up OK.

Write to those who are ill.

comedies, song and dance, gals and that Lewis touch. Payees responded accordingly: from family groups to oldtimers, amusing Lewis with their husky returns that his kind of stuff will go on and on. Dorothy Darben, too, has woven her production numbers into the Lewis format, giving the layout a "music hall" touch.

Lewis' philosophical approach in song, his trademark in showbiz, is showcased in his opening numbers, "Relax, Take It Easy," and "It's a Short Life." Paul White and Elroy Peace take over with a terp version of the "Sheik of Araby," with ringdiers getting belly-laughs from Peace's rubber-faced antics. Boys return later in the bill with a satire on the Jack Cole "Dancers that brings down the house. Lewis adds more hilarity with a roving mike in the audience, asking questions for Peace as a "swami" in his exaggerated East Indian costume, while White is the ever-attending "princess."

Maribeth Old, a newcomer to the Lewis line-up, exhibits the neatest bit of tricky table-top acro-twists and turns seen in these parts. Gal's a looker with a pixie approach and a "rubber" body, and keeps aud surprised and amused with her routines. Her unusual control and balance is highlighted in a difficult stint atop stilts on the table. Gets solid kudos.

Lewis runs through "My Hands, My Hat, My Cane and Me," which virtually tells of his career in showbiz, before bringing on his vivacious song partner, Geraldine DuBois. Pair run through a medley of oldies, "Oh You Beautiful Doll," "Smiles," etc., seguing into their "Face and Body" number. Latter, complete with punchlines and gal's a.s., is a sure click.

Lewis gave out with his standards, "My Shadow and Me" with assist by Paul White, "When You're Smiling," "When My Baby Smiles at Me" and "Sunny Side of the Street," holding aud's rapt attention all the way. Guy's slick showmanship is always apparent, whether emceeing his acts, setting the mood or pace for a number or running through an oldie in his familiar chanting style.

### Colonial Inn

(HALLANDALE, FLA.)

Hallandale, Fla., Dec. 28.

Harold Minsky production of "Minsky Follies," featuring Marienne, Paul Sydel & Co., Mary Mow Toy, Allan Cole, Ray Malone, Rudella (3), Inga Weire & Boys (2), Betty Howard, Marlin Edgington, Murray Briscoe, Marie Furman, Grece Courtney, Line (20), Ken Delaney's orch. Staged by Natalie Kamerova; original music, George Kameroff; lyrics, Bob Merrill; costumes, Mme. Berthe and Freddie Witkop; admission, \$2-\$3.

One of the clicks here last season, the glorified burlesque idea as parveyed by Harold Minsky and company has returned to the plush surroundings of Colonial Inn, this time with an improved and slick presentation that features handsome production, a group of top solo acts, music and lyrics that are in the better vein, and an underplaying of the strip acts and broad comedy featured last year. It adds up to one of the best entertainment values in the area.

As staged and directed by Natalie Kamerova, the groupings and (Continued on page 39)

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NEW YORK, N. Y.



### Paramount, N. Y.

Russ Case Orch. (31); "Samson and Delilah" (Par), reviewed in VARIETY Nov. 26, '49.

Paramount stage show over the holidays is a token idea running approximately 20 minutes, because of the length of the "Samson and Delilah" film. It uses no acts, only Russ Case, M-G-M Records musical director, at the helm of an orchestra of 30 red-coated and X-mas musicians, plus a group of eight voices.

It's a fair show, mainly because it's badly paced. Case's musicians and singers when caught weren't evenly on the hall performance-wise, but whether they were or not was something the audience wasn't too aware of. But, where this could and should have been a fine interlude, it turned out to be something that drew no more than token applause when the pit finally disappeared.

Fault is in the selection of music and the manner in which it's paced. Case opens with "It's a Great Day" and on the second number hits the house with the best thing he's got — a smartly staged version of "Jingle Bells." This has men in the band shaking out the melody on luminous bells, against a backdrop of falling snow, capped by a set of galloping reindeer and sleigh which totes Santa down one wall of the theatre, across the curtain and up the other wall. After that, Case's slow, overdone arrangement of "Dark Eyes," standard melodies, show tunes and pop recordings is anti-climax, especially on a Xmas mood.

Case uses 10 strings, harp, and the usual brass, reed and rhythm sections and forms a band that seemed unwieldy. The eight singers, four leads and four gals, do a nice job on the material. But, via the staging, this show doesn't have a chance. Wood.

### Earle, Philly

Philadelphia, Dec. 24.

Dr. Neff's "Madhouse of Mystery," House Orch. (16); "They Live By Night" (RKO).

Shrewd showmanship marks Dr. Neff's "Madhouse of Mystery," which is back on the Earle stage after an absence of three years. Dr. Neff takes his production out of the straight huffer class by dressing it up with thrill gimmicks and spook effects, and it's solid audience stuff.

Finale is staged in darkened house and customers get jolt thinking they are being touched (artificially struck by rice pellets hurled by girl members of troupe) while spider-web effects trail above and brush against patrons, all to accompaniment of spook music, sound and lighting tricks.

In the mystification department, Dr. Neff holds his own. The trunk trick in which a Dracula-garbed beauty is tied securely inside by four males from the audience is unbelievably fast. She is on stage in a flash and the magician is inside the trunk. Very good also is Dr. Neff's own stunt, the Hindu basket trick. A girl (this time in Oriental costume) steps into a basket and the magician thrusts a sword into it at every angle, following which two girls step out.

Effective backgrounds add to the clever manipulations and among the items of interest are a spirit world ballet and a young lady who rides around seemingly on a broomstick. Neff fills in at the mike with patter and legerdemain while his assistants set up production numbers. Gogh.

### Chicago, Chi

Chicago, Dec. 23.

The Lungs (6); Sonny Tufts, Harvey Stone, 3 Sons, Louis Haski Orch.; "The Great Lover" (Par).

Christmas layout at the B&K flagship should garner bulging grosses, despite expected holiday lull. Sixty-three minute show packs a wallop of entertainment. Only weak spot noticeable came from Sonny Tufts' poor choice of songs. Filmmite's encore—that of a bouncing, hokey tune which he semi-chants—was more suitable to the Tufts personality and vocal aspirations than his opening tune, "Donkey Serenade." However, Harvey Stone, in his first Chicago theatre appearance, registers solid as do the teeterboard tricksters, The Lungs. The Three Sons, also doing a first at this house, win husky kudos from payees.

The Lungs depart from the usual act presentation via teeterboard by having three neat looking gals, all adept in the somersault and balance routines, instead of just trimming. Guys avoid flaunting the "he-man" approach, adding a semblance of ease and speed to the act. Stunts rate buff returns.

Tufts opens with "Donkey Serenade" segueing into "Dolores," a

cowboy medley and "Where or When." Selection of tunes found Tufts straining for the notes except on his encore at the piano, "Egyptian Ella."

Fast-talking Harvey Stone emerges as high-spot of the bill, getting aud completely warmed up and yodking throughout his routine. Guy gathers belly-laughs with venerable situations; tirade against his wife and the Army retains its sock impact.

Three Sons wind with three of their recording favorites, their theme, "Twilight Time," and a special ditty composed of pop titles, sung by all three. Horseplay between Morty Nevins, accordionist, and organist Artie Dunn during numbers, registers, adding comedy relief to their musical program. Act retains pace of layout, even in final slot.

Louis Haski's house orch contributes a Christmas medley for nice teetoffer. Greg.

### Fox, St. Louis

St. Louis, Dec. 24.

Princess Trio, Lillian Lee, The Arthurs (2), Eddie Manson and Margery Wells, The Jovialies, John Paul Lebell, Joan Brandon, Johnny Morgan, Joe Schirmer, Frank Ponus Orch.; "The Lady Takes a Sailor" (WB).

After a hiatus of several weeks, vaude, has been resumed at Fanchon & Marco's 5,000 seater in midtown. Current layout has some good entertainment value, Johnny Morgan, a youthful comic, has a neat line of patter, a zany burlesk of Stokowski's "The Tosters," and a nifty parody on "Donkey Serenade."

The Arthurs, a couple in evening clothes in the opening slot, start proceedings off to a good start with some roughhouse balancing stuff with both executing clever pratfalls and winding up with a whirlwind jitterbug routine. Eddie Manson, harmonica player, scored with his interpretation of "Romanian Rhapsody No. 1" and the "St. Louis Blues" with his wife, Margery Wells, accompanying on piano. The Princess Trio, three hefty gals, dish out a so-so act routine.

Lillian Lee, a blues singer, cops a merited snarl with her interpretation of "Fiddle De-De." "A Dreamer's Holiday" and "Making Love Mountain Style." The Jovialies, two agile youths, have a juggling act with one doing some neat tricks on a slack wire. John Paul Lebell, youthful tenor, has nice pipes and socks over "Mattinats," "Ava Maria," and "I'm Falling in Love With Someone."

Joan Brandon, femme magician, wins the mob by dishing out any drink called for by the customers from an apparently empty cocktail shaker. Joe Schirmer, talented banjoist with the band contributes "Dark Eyes" and "Jingle Bells" to bring the session to a close. Sahn.

### Uptown, Chi

Chicago, Dec. 23.

Four Evans, Jerry Colonna, Penny Singleton, Rudy Cardenas, Johnnie Johnston, Henry Brandon Orch.; "Hogdad" (U).

This is in far the best of the three nabe Balaban & Katz holiday vaude presentations—and it's regular vaudeville, with Jerry Colonna doing the emcee chores. Four Evans, sister and brother team, aided by their parents, are a staunch opener with their tap routines. Nostalgic hark back with soft shoe routine sells well.

Penny Singleton, "Blondie" of films and radio, keeps in character in her stage appearance. Her chatter on screen career gets moderate applause and she follows with vocal of "Everywhere You Go" and a dance bit. It's no discredit to the rest of the bill that a youthful juggler steals the show with his amazing control. Rudy Cardenas uses his whole body to bounce rubber balls around, stopping spheres at will. He also garners terrific hand for hat switching stunts.

Johnnie Johnston seems more at ease than when previously caught. "Lucky Old Sun" has replaced his stock "Old Man River." "There's Nothing Like a Dame," from "South Pacific" appears fresh here and he has a clever session with feet-age femme stonages, to whom he sings, while embracing them.

Colonna has a hilarious satire on pop musicians, complete with regalia, etc. For his yodeling he starts out with few bars of "Without a Song." With "Mandala" he hits the back rows resoundingly. His quips and clowning bring plenty guffaws. To tie the package up he hits with "It Might As Well Be Spring." Henry Brandon orch does neat backgrounding and an interlude on "Rudolph, the Red-Nose Reindeer." Zabe.

### Roxy, N. Y.

Joe Foster Rappettes & Escorts, House Orch. H. Leopold Spitalay's Choral Ensemble, Buster Shaver with Olive, George & Richard, John & Rene Arnold, Vic Damone; "Prince of Foxes" (20th), reviewed in VARIETY Sept. 24, '49.

The Roxy is giving 'em a nifty—though brief—production currently, and the entertainment is there, too. Vic Damone is the headliner, and the supplementary acts are Buster Shaver with Olive, George and Richard, plus John and Rene Arnold.

Damone, the young baritone who has made such a phenomenal rise during the past couple of years, still manages to garner his share of the bobbysox appeal. But he had better watch his step. The kid has picked up some atrocious habits, which probably come under what he calls "personality selling."

When Damone first came along about four years ago, he had a sweet, unaffected style that endeared him to his listeners. The youngster somehow has picked up a tremulous along the way, too (as evidenced by his "Ave Maria" with the ensemble), but the latter is something that coaching can cure. It's this business of being too obviously the personality boy that nips him—as if he has been watching Tony Martin too intently. Damone raises his hands high above him at the climax of a tune as if he were praying for the water shortage to end; he snaps his fingers rhythmically; he romances the little girls in the front rows with his romantic small talk, etc. It just ain't Damone's dish.

His straight vocalizing is still pleasant to hear, generally, when he isn't trying to oversell. In short, there's nothing wrong with Damone trying to achieve a more distinctive personality, but it's something that takes years to cultivate well, and Damone is pushing to achieve it.

Buster Shaver, with Olive, George and Richard, are still a sock act with their standard stuff, the three midgets being as cute as ever, with Shaver topping it off neatly with his ballroom dance with Olive.

The Arnauts, with their comedy violinizing, then the bird calls, also remain as sock as ever. They seem to improve all the time.

The production trappings show inventiveness, the background comprising a staircase with a shell-like area at the foot of the stairs holding the house orch. Kahn.

### Marbro, Chi

Chicago, Dec. 23.

Harmoniconats (3), Ella Fitzgerald, Hammond's Birds, Henry Youngman, Mel Torme, Marty Hogan, Linn Burton, Marty Gould Orch.; "Hogdad" (U).

First revue in this west side nabe in the past 13 years found one of the most enthusiastic audiences. While the show ran over 120 minutes, and might have lagged a bit, the audience crowd ate it up.

The Harmoniconats, faves here, open the show with such a fast pace that it was difficult for the others to follow. Trio, with the exception of "Peg O' My Heart," have dropped all the oldies and sock over some new tunes. They give a fast treatment to "Lover" with double-time lip work on the harmoniconats, and follow with torrid mouthing of "Harmonica Boogie," which has Al Fiore, rotund member, in a bit of "fanny trucking." Group refurbish "Heart" working on a dark stage with phosphorescent instruments and gloves for hefty hand. For encore, "Holiday Polka," wins them a beg-off.

Ella Fitzgerald also registers, especially with the older payees, with version of "East of the Sun." Moving over into the hit parade category, she gives with "Don't Cry, Joe," interpolated with the oldie, "Happiness is a Thing Called Joe." For finale she gets chuckles with her impersonation of Louis Armstrong's gravel voice treatment of "Basin Street Blues."

Hammond's Birds are a good night act, with trained cockatoos getting the swed attention of the younger set. Finale of featured group storming miniature fort is particularly socko. Henry Youngman gets a laugh when he comes onstage wearing a racoon hat, but he has slow going with his quips, more in the adult vein, until he gets into the saga of his life and search for his childhood sweetheart, Sally, which brings down the house.

Mel Torme has a fast and seasonal opener with "Jingle Bells," but slows the pace with his own tune, "Christmas Song," which would be better received midway in the stint. "Oh, You Beautiful

Doll," gets a neat hand for the husky voiced youngster, but it's the medley of decade-old hits which get the nod: "Polka Dots and Moonbeams," "Tangerine," and "My Reverie."

Linn Burton, platter turner, and Marty Hogan, disk jock, do a crisp job of introducing the acts, and also laughs with take-off of 120 commercials on five-minute record program. Marty Gould's orch does a slick job of backing the bill. Zabe.

### Palace, N. Y.

The Barkleys (4), Jimmy Grosso, Harold Boyd & Runaways (3), Harold Parr, Doris Patts & Mrs. Waterfall, Sharkey the Seal, Herman Timberg with Graham Sisters (2), Boginos Troupe (6); "And Baby Makes Three," reviewed in VARIETY Nov. 30, '49.

The Palace theatre, now playing its last full bill of '49, has proved several things, primarily, the entertainment value of straight vaudeville nicely presented, the lure of the Palace, N. Y., marquee, and the fact that there are plenty of good turns among the oldtimers and the newcomers.

The Palace by now has established itself along Broadway. It's got an assured clientele who come for stagelights alone. It's true that many of them are in the upper age-brackets, indicating that here was a market long unexploited. The greatest need of this theatre today is to attract a regular clientele of younger elements which would assure a continuing patronage.

It would have been to the greater credit of the theatre if it was able to round out the current annum without repeating an act (of course, the reprise of the first RKO roadshow excepted). It's been a tough grind for the house toppers in getting sufficient material within the limited Palace budget, and generally Sol A. Schwartz, RKO veepee in charge of theatres et al, have done excellently in feeding this house with talent. The first act to repeat is Doris Patts and Mrs. Waterfall, based on the act by Nan Rae and Maude Davis, whose session is built on solid comedy premise and again their interview act comes off well.

This bill has a multitude of new faces, including the Barkleys, who seem to have been around; Jimmy Grosso, Harold Parr and the Boginos Troupe, further described in the New Act column, and one name of a former era, Herman Timberg, who's been on the boards for more years than he may care to admit.

Timberg, father of Tim Herbert, Jr., has allied himself with the youthful Graham Sisters (2) to prove that his turn has as much entertainment for today's theatre-goers. Timberg hasn't lost his skill at dancing or comedies and seducing. The girls are lookers and integrate themselves well with Timberg's style, and session comes off well.

Harold Boyd and the Runaways similarly haven't appeared on Broadway for a number of years. This knockabout trio have some good acrobatics, but comedy interpolations aren't too forte. They get over, nevertheless.

The standard turn on the show is Sharkey the Seal, as intelligent a mammal as ever graced this stage. As always, bodola. Jose.

### Olympia, Miami

Miami, Dec. 24.

Billy De Wolfe, Ginny Lowry, Bob Robinson & Jane Martin; Raymond Chase, Ralph English; Les Rhode House Orch.; "Story of Sea Biscuit" (WB).

Holiday show on tap is pleasant fare for the vaude regulars here.

In Billy De Wolfe there is a topknot who wraps up all the way with his comedies and gals. Straight-penned or mugging, he clocks a steady series of yocks, topped by his standard drinking bit taken on a-prim Mrs. Murgalcov.

In emcee spot Ralph English handles the intron in warm manner and in own spot mixes juggling, comedy and acro work to good effect for resounding reception.

Teetoff taps of Robinson & Martin are well worked out, with the Latin-rhythmed routine a heavy mite-earner. Song department is capably handled by Ginny Lowry, whose versions of the pops are ear-pleasing.

Almost stealing the show, Raymond Chase's concertina artistry had them going from his first offering.

Les Rhode and house orch were okay on the backgroundings and teed off matters with a well staged Christmas fantasy. Lery.

### Capitol, N. Y.

Eddy Duchin Orch. (15) with Tommy Mercer; Tony & Sally De Marco, Milti Green with Irving Arctman, Kanawawa (3); "Adam's Rib" (M-G), reviewed in VARIETY Nov. 2, '49.

The Capitol's current show comprises a class layout with its various components familiar to the upper strata of cafe-goers. Eddy Duchin and the De Marcos are playing their first date together since their appearance at the Persian Room of the Hotel Plaza several years ago. Milti Green is an annual draw at the Copacabana, N. Y., and the Kanawawas are familiar to the vaude clientele.

It's a show of topnotch playing values, but with more appeal to evening audiences. Situation is especially evident this week, when the holiday matinee trade is at its peak and daytime audiences are loaded with juve trade.

However, the quality of the layout is solid for any audience. The Duchin crew with an instrumentation of five reeds, six brass and three rhythm plus maestro's ivory contributions, has an appealing set of numbers. The band's efforts are presented in showmanly form with Duchin's solos giving lift to proceedings. The band isn't assigned to many spots on its own, but what's offered is good. Vocalist Tommy Mercer gives good account with "There's No Tomorrow" and "Old Master Painter."

Tony and Sally De Marco can provide elegant dance designs within minimum amount of space. This faculty comes in handy on the Cap's comparatively small space in front of the bandstand. Their terpsichore achieve niftiness in a series of eye-appealing routines. They impress with their charm as well as their terpsichore, and their encore is well-deserved.

Milti Green's portfolio of impressions are among the best contrived in the business. They're clever and authentic, and her top-line delivery gets the crowd's accolade. Her delineation of the Brooklyne phone conversation, Sophie Tucker, Cantor and a few others provide an extremely entertaining session. Irving Arctman, who accompanied Maurice Chevalier on his solo recitals in this country and who scribbled several scores for the Copacabana, N. Y., provides Miss Green's piano accompaniment.

The Kanawawas, of course, hit it off well with their risley, especially when there's a big portion of youngsters in the audience. Jose.

### Southtown, Chi.

Chicago, Dec. 23.

"Dick Contino Show," with Contino, Pat Therault, Mystery 4, Jerry Reddus, Ann Gilbert, Johnny Mungall, Glenn Piggott, Johnny Tullucci, Nadine Jansen, Rickard Melari, Dierland Band (6); "Red, Hot, and Blue" (Par).

Horace Heidt radio amateur winners, under the aegis of Dick Contino, are taking on polish and prove potent holiday fare for the return of vaude to this southside B&K house. What might be missing in attendance was made up for by an appreciative audience.

Contino, accordionist and emcee, has developed a pleasing personality, dropping many of the exaggerated mannerisms he started with. Opening the show with kidding of "Lady of Spain," maestro has midway session with "Lone House Blues," but falls somewhat flat with his own song, "Bella Mia," a draggy piece. For closer he does "Malaguena" and "Contino Boogie."

First of the winners is Pat Therault, who gets nice response for "Chinatown" on the banjo. The Mystery Four, group of youngsters, using homemade instruments, plus two guitars, register with hokey treatment of "Mountain Music," and repeat it with "Mama, Don't Let No Music Here." Jerry Reddus starts out on the xylophone on "Jolly Caballero," switches to drum sticks on the floor and chair, a la Powell, carries on the theme to the piano, and finally ends up at the drums for solid skinbeating.

Ann Gilbert shows promise with her chirping of "Lucky Old Sun," displaying some fine phrasing and clear diction. Opening the second half of the show, Johnny Mungall, Irish tenor, gets nifty applause for his high-falsetto, especially with "Trees" and "When Irish Eyes Are Smiling."

Glenn Piggott, pianist, does a neat job on "Louisiana." Johnny Tullucci has a little different treatment of imitation of band instruments.

Nadine Jansen, tall gal, patterned herself slightly after the Sara Vaughan school in novelty. "Don't Stop Now." Then takes over the trumpet for a few bars, beats out a bit of boogie on the 30 and ends. (Continued on page 47)

## Dramatists Guild Maps New Contract Pending Final Say on Basic Nix

Pending appeal and final decision on the nullification of its minimum basic agreement, the Dramatists Guild is planning to work out terms of a new general production contract which it intends to negotiate with individual Broadway managements. That procedure has been adopted by the organization's council, on the advice of its new general counsel, Arthur Garfield Hays.

The Guild has determined to go ahead with an appeal against N. Y. supreme court justice Simon H. Rifkind's decision of last summer declaring the minimum basic agreement a violation of the anti-trust laws, but filing of the action must await issuance of the text of the decree. Meanwhile, the basic agreement is not officially in effect, although its terms are being observed by virtually all authors and managements, and new productions are being done in general accord with a "recommended" form contract issued by the Guild to its members.

According to Guild council members it's now figured that a new minimum basic contract could probably be drafted to conform to the Rifkind opinion, but the difficulty is said to be in providing the power of enforcement for such a pact. It's generally agreed that a new pact probably couldn't include a guild-shop clause, but it gets around that by providing a tiny loophole for managements to deal with non-members of the Guild.

Guild leaders believe that the problem boils down to a necessity of finding some method of drafting a new basic agreement that will offer an advantage to members without actually requiring anyone to join. Idea is that until such a setup is worked out the Guild can go along with its members using the recommended contract as the basis for individual negotiations with managements.

If and when abuses occur, they may be used as the basis for revisions of the recommended pact, and the preventive measures can be incorporated into the proposed new basic agreement.

## Unschooling in Legit Methods, Pair Seek To Invest in Shows

Subject of speculation in Broadway producer circles is a Bernardsville (N. J.) couple who are seeking to invest in various new shows. Somewhat diffident manner of the pair, plus the apparent fact that they have no show business connection and are unversed in professional theatre methods, has occasioned comment.

They are Harry and Ruth Lindner. He is said to be a retired businessman, and they explain that they have put aside part of their savings to invest in small amounts in various different productions. They add that they have always loved the theatre and want to help it and increase employment. They hope that by spreading their investments they will avoid heavy losses.

## PITTSBURGH LOOKS SET ON BOOKINGS

Pittsburgh, Dec. 27. After a somewhat shaky season, including a number of successive dark weeks, Nixon theatre finally looks set for a string of solid bookings. At least present lineup will carry house straight through January, and things look promising after that as well.

Monty Woolley is currently in "Man Who Came to Dinner," which unshuttered town's only legit spot after fortnight of darkness, and Sarah Churchill and Jeffrey Lynn follow next Monday (2) in "The Philadelphia Story." Kermit Bloomgarden's new production of Mel Dinelli's "The Man" has been booked week of Jan. 9, preceding Katharine Hepburn's "As You Like It," under subscription auspices, and Susan Peters in "Barretts of Wimpole Street."

Kenneth Spencer returned to N. Y. Monday (26) after an extensive concert tour in Europe. Bass also appeared in England for the British Broadcasting Co.

## 8-Year-Old Overcomes Bad Firstnight Jitters

Philadelphia, Dec. 27.

Brandon de Wilde, eight-year-old actor making his debut in "Member of the Wedding," had stage-fright so badly just before the play's premiere here last Thursday night (22) that there was several moments' question whether the opening curtain would have to be held. During rehearsals the youngster had been told about playing to an audience and waiting for laughs, but when he heard the "overture" and the conversational hum out front just before the performance was to start he became panicky.

Despite reassurances from the show's leads and from stage manager Jus Addis, young de Wilde said he'd forgotten his lines and begged not to have the curtain raised. However, after being comforted by his actor-parents, Fritz and Eugenia de Wilde, he dried his eyes and agreed to go on. After getting a hand on his first exit, the kid was completely composed and, according to other cast members, was the only one to give a better-perfect performance.

His critical notices were excellent.

## Slight Profit In 'Smoke' Tour

Tour of "Summer and Smoke," scheduled to end Jan. 7 in Boston, will probably wind up with a small profit. Cost of sending out the production, about \$12,000, was finally earned back during the Philadelphia engagement. There was a small loss last week in Baltimore, but that will probably be more than regained during the current holiday week and the final one in Boston. The show is on Theatre Guild subscription.

Margo Jones, who produced the Tennessee Williams drama on Broadway, is presenting it on the road in partnership with the Shuberts, who supplied the necessary financing. Miss Jones' share of the profits will be distributed among the backers of the original production, which involved a loss of about \$70,000 on the \$100,000 investment.

There is interest in the film rights to the play, so it still has an additional potential return on the venture.

David Garney, pantomimist, will give a one-man show at the Weidman Studio-Theatre, N. Y., Jan. 8.

## You Figure It Out!

Katharine Bard, who plays Lynn Fontanne's daughter in the first and third acts of "I Know My Love," also went on as the star's mother in the second act at a performance last week when Lily Kemble-Cooper, who regularly has the part, was ill. Because of the unorthodox time sequence in the play, the double assignment involved a complex series of characterizations.

Thus, her age in the first and second acts was supposed to be about 40, and in the third act it was around 20. Also, it meant that in the second act she was playing her own grandmother.

## 'Shoes,' 'Finian' Total 300G Net In Tour Windup

Combined profit of about \$300,000 has been earned by two Broadway musicals ending long road tours next Saturday night (31). The shows are "High Button Shoes," which folds at the Home theatre, Oklahoma City, and "Finian's Rainbow," which shutters at the Shubert-Lafayette, Detroit. Former has paid a profit of approximately \$145,000 and the latter has netted around \$150,000. Each was financed at \$200,000.

"Shoes," produced by Monte Proser & Joseph Kipness, made virtually all its profit during its 727 performance run on Broadway. Although it played a few successful road stands, grosses in recent weeks have been disappointing, in several instances involving sizeable losses. A touring production, separately financed at \$150,000, earned back its investment but failed to make a profit.

"Finian," presented by Lee Sablinson and William R. Katzell, played 725 performances on Broadway. The original production made money on the road last season, but had only a few healthy stands when it went out again this season, and wound up with a loss for the repeat tour. That was despite what Sablinson calls the "cooperative and understanding" attitude of co-authors E. Y. Harburg, Fred Seldy and Burton Lane in accepting royalty cuts.

## 'Sorrows' for B'way

"Deirdre of the Sorrows," J. M. Synge drama presented for three performances recently by the Abbe Practical Workshop, N. Y., may be produced on Broadway by Michael produced on Broadway by the same group, but under the management of Michael Myerberg. Dorothy McGuire is sought as star.

Play drew unusually favorable notices from N. Y. first-stringers.

## Weekend Hike to \$6 for Straight Plays Closely Watched by Mgrs.

## Eddie Dowling Quits Houston Stock Co.

Houston, Dec. 27.

Broadway actor-producer Eddie Dowling left the Houston Players, but the organization will continue active under the direction of Ralph Meade, co-director, with Dowling. Dowling, one of the founders of the new professional organization, suddenly severed his connection with the Players and left for the east. A reorganization of the outfit is pending.

A major problem is whether the company will continue to use the River Oaks theatre, an interstate house turned over to the Players through an arrangement between Dowling and R. J. O'Donnell, v. p. and general manager of the interstate circuit. The original agreement called for the presence of Dowling in the company.

## Last-Minute 'Wedding' Buy

Two small backers of "Member of the Wedding" bought into the show at the last minute and under unusual circumstances. One is Lenore Bushman, feature writer for the Philadelphia Daily News, who invested \$250 after interviewing Carson McCullers, the author. The other is Stella Adler, actress-wife of Harold Clurman, director of the play, with a \$375 share. It's the first time she's ever invested in a production, and she did it without his knowledge.

When Miss Bushman expressed a desire to buy into the show there were no more available shares. However, she was given a piece of the \$2,500 slice held by a syndicate headed by Terry Fay, assistant in the office of Robert Whitehead & Oliver Rea, producers of the play.

In the case of Miss Adler, she didn't read the script or attend any rehearsals until the run-through, but arranged to invest after the company, including her husband, left for the Philadelphia tryout.

Other investors in the \$75,000 production include Whitehead, \$3,900; Rea, \$9,200; W. Herbert Adams, attorney for the producers, \$34,000; Harry Hyams, their press-agent, \$2,600; Henry Morgenthau, III, \$750; Lester Palakow, who designed the scenery, \$600; Virginia Nolan (Mrs. Whitehead), \$600; Mrs. Rea, \$500; James Holden, a member of the cast, \$500; and Mrs. Leo Mittler, wife of the film director, \$375. General partners are Whitehead, Rea and associate producer Stanley Martineau.

New move to increase the box-office scale for straight plays is being closely watched in legit circles. The upped price, effective Friday and Saturday nights, applies to the two openings of last week, "Caesar and Cleopatra" and "Rat Race," and has been announced for the incoming "As You Like It." Policy may be particularly significant in view of the agitation in some managerial quarters for a reduction in ticket prices as a come-on to win back dwindling legit audiences.

Fact that last week's two openings had varying critical receptions may provide a clearer indication of the effect of the boosted scale. It may be that, as many managers believe, the public will pay anything to see a hit and won't pay anything for a flop. However, the higher box office Friday and Saturday nights may merely push some patronage to the earlier nights of the week, thus tending to offset the present preponderance of weekend business.

At capacity attendance, the Friday-Saturday price rise is figured to up the week's gross of each show about \$1,500. However, it may actually lift the week's take even higher, since it may stimulate business other nights, thereby boosting receipts then as well as on the weekend. Both Aldrich & Myers and Leland Hayward, respective producers of the two shows, indicate that they will drop the higher scale if it does not work out or if there is undue complaint.

The price increase for "Caesar and Cleopatra" and "Rat Race" contrasts with the below-standard scale of \$3.40 for the musical, "Lost in the Stars," is the same as for "Land An Ear," a revue, and "As the Girls Go," a musical comedy. Other musicals have a straight \$6 top, except "Miss Liberty," which is \$6.60. When "Girls" was at the Winter Garden, before laying off because of Bobby Clark's illness, it had a \$6.60 top during the week and \$7.20 rap Friday and Saturday nights.

Most straight plays in recent seasons have had a straight \$4.80 top, but the recent revival of "Twelfth Night" had a \$3.60 high. "Born Yesterday," after more than three years' run, halved its top last summer to \$2.40.

## Margaret Webster Cites 'Good, Young Actors' Now Available in N. Y.

There are more good young actors in New York now than at any time in memory. That is the opinion of Margaret Webster, currently producer-director of a touring Shakespearean repertory troupe. "I've never seen so many young actors of skill and promise," the actress-director says. "I believe the reason is the war. So many of them saw active service in the Army or Navy. The experience broadened them, gave them a maturity and a perspective they could never have gotten otherwise."

"It is true that the years in the service meant that much lost time and training in the theatre. But I think the experiences they had in the war more than compensated. The difference can't be proved, and it certainly can't be measured, but I believe it's evident in the more perceptive, more fully dimensional and more authoritative performances they are giving today."

## LEAD UNSIGNED, SO 'LADY' BOW DELAYED

Jan. 9 opening of "Lady From Paris" in Boston has been postponed due to inability of producer, Franz Steininger, to line up a femme lead in the name part. Patricia Bowman, however, has been inked as ballerina. After signing Monday (26), Miss Bowman left for Detroit for a two-week stint with a local light opera season, but will return Jan. 5 for the new starting date for rehearsals on "Lady."

Billy Gilbert, Irene Bordoni, Helmut Dantine and Della Lind are parted for other leads. New scenic production was built at the Nixon, Pittsburgh, under supervision of designer Furth Ullman, and is set to be shipped to Hartford for play's opening there.

## OUT NEXT WEEK

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## Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 30th week of the season) and the corresponding week of last season:

	This Season	Last Season
<b>BROADWAY</b>		
Number of shows current.....	22	27
Total weeks played so far by all shows.....	513	618
Total gross for all current shows last week.....	\$478,900	\$542,800
Total season's gross so far by all shows.....	\$14,141,000	\$14,696,900
Number of new productions so far.....	22	35
<b>ROAD</b>		
(Excluding Stock)		
Number of current touring shows reported.....	21	7
Total weeks played so far by all shows.....	473	622
Total road gross reported last week.....	\$304,800	\$144,000
Season's total road gross so far.....	\$10,119,400	\$12,619,400

## Chi Way Off; 'Salesman' \$12,700, 'Story' \$9,000, 'Kate' Slips, \$39,600

Chicago, Dec. 27. Three openings over the holiday weekend hyped legit scene here, with opening of Studebaker theatre, after over a year's blackout, as a good omen. Theatre Guild's third play of the season opened there Monday (26): "Yes, My Lord" is there for three weeks. Also premiering for Chi theatre-goers on the same eve was "Gods by My Fancy," at the Harris, and "Student Prince," Great Northern. Ballet Theatre settled into Civic Opera House, also opening on the 26th, for two weeks.

Meanwhile, "Death of a Salesman" and "Detective Story" suffered severe dips, with "Kim Me, Kate" dropping to its new low. Activity for New Year's Eve looks healthy, despite the past week's small pace.

**Estimates for Last Week**  
Ballet Theatre, Civic Opera House (3,000; \$3.71). Opened last night (Mon.) for two weeks with near-sellout in advance.

"Death of a Salesman," Erlanger (14th wk) (1,334; \$4.33). Pre-Xmas really hit it with \$12,700.

"Detective Story," Blackstone (8th wk) (1,456; \$4.40). Also suffered at under \$9,000.

"Goodbye, My Fancy," Harris (1,800; \$3.71). Opened last night (Mon.) with some advance activity because of Ann Harding's appearance.

"Kim Me, Kate," Shubert (14th wk) (2,100; \$6.18). Anne Jeffreys starrer slipped to \$39,600.

"Student Prince," Great Northern (1,500; \$3.71). Opened last night (Mon.) for three or four weeks, depending on biz.

"Yes, My Lord," Studebaker (1,237; \$3.71). Theatre Guild's third offering of the local season opened last night (Mon.).

## WOOLLEY-DINNER' NEAT 13½G, CLEVE.

Cleveland, Dec. 27. Monty Woolley proved a potent b.o. magnet here last week, bucking the Christmas shopping competition and pulling a gross of \$13,500 in "The Man Who Came to Dinner," at the Hanna theatre.

House has James Dunn in "Harvey" this week and gets Katharine Hepburn in "As You Like It" the following stanza.

## 'Finian' Totals \$24,600 In Midwest Split Week

Des Moines, Dec. 27. In a four-engagement week, "Finian's Rainbow" collected a total gross of about \$24,600 last week. Musical garnered around \$10,000 in two performances Sunday and Monday nights (18-19) at the Vocational high school, La Crosse, Wis., added \$3,900 for a single showing Tuesday night (20) at the Orpheum, Davenport, Ia., put another \$3,900 in one performance Wednesday night (21) at the Iowa, Cedar Rapids, and closed the stanza with \$6,800 in four times Thursday-Saturday (22-24) at the KRNT theatre here.

Show winds up its tour this week in Detroit.

## Shows in Rehearsal

"All You Need Is One Good Break"—Pruett & Kipman.  
"An Old Beat-Up Woman"—Jones & Gurin.  
"Design for a Stained Glass Window"—Seganture.  
"Enchanted"—Lowe & Davidson.  
"Happy Time"—Rodgers & Hammerstein.  
"New I Lay Me Down to Sleep"—Stern & Nichols.  
"The Man"—Bloomgarden.

## 'USA' Good \$29,000 In L.A. Despite Notices

Los Angeles, Dec. 27. "Inside U. S. A." despite unfavorable notices, did all right opening week here and has given the legit field a little brighter look. "A la Carte," which has one more week to go before closing in L. A., continued to slip. "Kitty Doone," at the small Circle Players Theatre, goes right along at capacity.

**Estimates for Last Week**  
"A la Carte," El Capitan (1,142; \$3.00) (6th wk). Dropped to \$10,000.  
"Inside U. S. A." Philharmonic Aud. (2,674; \$3.90) (1st wk). Nearly \$29,000, not spectacular, but good biz for pre-Xmas week.

"Kitty Doone," Circle Playhouse (150; \$2.40) (3d wk). Still solid at \$1,700.

## Pitt Stadium Agrees To 1950 Season For Summer Light Opera

Pittsburgh, Dec. 27. Summer opera season of 1950 was assured here last week when Pitt stadium agreed to permit productions for another year, although with some changes. University authorities were at first reluctant to give an okay again because athletic department objected to the way gridiron turf was damaged by stage and terrace seats down front. It was claimed that half of football schedule was usually completed before the field was right.

However, arrangements were made to change location of the stage to lower end of stadium, behind which one set of goalposts would ordinarily be, and on that suggestion, Pitt gave Civic Light Opera Assn. leaders the green light. Changes will entail an added expenditure of around \$25,000.

## 'Okla.' Slim \$15,500 In Third Frisco Run

San Francisco, Dec. 27. "Oklahoma!" returned to Frisco for a third run last week at the 1,775-seat Curran. Show garnered usual warm reviews, with the cast of the National company rating special mentions.

First stanza showed only a mild \$15,500. It was town's sole legit.

## 'Brig.' Lively 12G, Springfield, Mass.

Springfield, Mass., Dec. 27. "Brigadoon" proved a lively attraction at the Court Square theatre here last week, defying the pre-holiday doldrums by grossing almost \$12,000 in four performances, Monday-through Wednesday (19-21).

## 'Smoke' \$9,000, Balto

Baltimore, Dec. 27. "Summer and Smoke," at Ford's here last week, benefited from subscription season sponsored by the Theatre Guild and American Theatre Society, winding up with almost \$9,000.

Blackstone is current against Minsky's "Follies" at the reopened Maryland. Margaret Webster's Shakespeare company and the Judith Evelyn company of "Streetcar Named Desire" are to follow, in order, at Ford's.

## 'WEDDING' \$5,000 IN 4, 'LONG' \$6,800, PHILLY

Philadelphia, Dec. 27. All four of Philly's regular legit houses join the active parade this week. "Member of the Wedding," which opened last Thursday (22) at the Walnut to generally enthusiastic notices, is holding over for a final session.

Last night (26) "Streetcar Named Desire" opened a three-week stay at the Locust. Tennessee Williams drama tried out at the Walnut two seasons back. Tonight (27) the Shubert gets "Alive and Kicking," tryout musical coming here from Boston. On Thursday (29) the Theatre Guild's big musical, "Arms and the Girl," has its world premiere at the Forrest, where it is scheduled for two and a half weeks.

**Estimates for Last Week**  
"How Long Till Summer," Locust (1,580; \$3.90). Racial prejudice drama got only so-so notices; \$6,800 in seven performances. "Streetcar Named Desire" opened three-week stay last night. "Member of the Wedding," Walnut (1st week). Premiered here Thursday (22) and got fine notices; \$5,000 in four performances.

## Hepburn \$25,300, 'Kicking' 12G, 'Glove' 6G, Hub

Boston, Dec. 27. Katharine Hepburn did smash with "As You Like It," which wound up its fortnight engagement with SRO, even the matinees going clean. "Alive and Kicking" sagged a little with the seasonal drop, yet did pretty well while "The Velvet Glove" got by. There were no openers last week but there are plenty this week.

"Happy As Larry" at the Plymouth. "Brigadoon" at the Colonial. "The Merry Widow" at the Opera House and "Summer and Smoke" at the Wilbur bowed Christmas day, with "Dance Me a Song" at the Shubert opening tonight (27). Prospects look good until mid-February.

**Estimates for Last Week**  
"Alive and Kicking," Shubert (3d wk) (1,750; \$4.80). Shopping season hit this revue in final week to bring its take down to week \$12,000, most of it balcony biz. Moved to Philly for additional shakedown, with new talent expected.

"As You Like It," Colonial (2d wk) (1,500; \$4.20). Sack \$25,300 under Guild auspices. Moved to Columbus, O., with a day off, Christmas.

"The Velvet Glove," Wilbur (2d wk) (1,200; \$3). Small, specialized audiences gave this one about \$6,000 on second and final week.

## TALLULAH WOWS SOUTH; \$21,900 IN 5 SHOWINGS

Mobile, Dec. 27. In spite of competition from Christmas shopping, Tallulah Bankhead made a boxoffice cleanup of \$21,900 in five performances last week. Starring in a revival of Noel Coward's "Private Lives," the actress drew \$14,400 in three performances Monday and Tuesday (19-20) at the 2,640-seat Temple, Birmingham, got \$4,800 more Wednesday night (21) at the 2,000-seat Lanier auditorium, Montgomery, and pulled a \$2,700 finale Thursday night (22) at the 1,250-seat Murphy auditorium here.

Show laid off Friday and Saturday (23-24), but reopened last night (Mon.) for a week in New Orleans and then goes to Houston, San Antonio, Ft. Worth and Dallas.

## 'Dance Song' \$10,000 In 4 at New Haven Bow

New Haven, Dec. 27. Despite deadly effect of three days before Xmas, preem of "Dance Me a Song" at Shubert last weekend (22-24) did comparatively good business. On four shows at \$4.20 top, gross was an estimated \$10,000.

Current last half (29-31) has break-in of "The Enchanted" and next week gets another tryout when "Happy Time" hits town (Jan. 5-7). Ahead are "Tobacco Road" (Jan. 11) with all-Negro cast, and "Merry Widow" (Jan. 12-14).

## Pre-Xmas Week Slightly Better, Current Stanza to Top Season; 'Caesar' \$17,200 in 6, 'Rat' 12½G in 4

As various managers predicted, attendance on Broadway last week was a trifle better than the previous one, thereby breaking the tradition that the final week before Christmas is the worst grosser of the year.

Receipts were slightly up early in the week, eased off a bit in mid-week and anticipated the holiday boom by starting a moderate comeback Friday and Saturday nights (23-24). The latter night, Christmas Eve, has always been figured the worst of the year, but the fact that it fell on a Saturday this season may have been helpful.

Managers expect this week to register maximum business for the season, with premium prices Saturday night (New Year's Eve) providing a final boost to grosses. There will be an abrupt drop in attendance next week, after which business will level off for the peak period of the season, ending with Washington's Birthday week.

Last week brought one closing and this week adds another, with two more set for next week. There are three openings this week and two more next week.

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net; i.e., exclusive of tax.

"As the Girls Go," Broadway (49th wk) (M-1,900; \$6). Bobby Clark starrer eased slightly; should make a sharp comeback this week with the field; about \$16,000.

"Born Yesterday," Miller (203d wk) (C-940; \$2.40). Garson Kanin play finally folds next Saturday night (31) after 1,642 performances, the fifth-longest run in Broadway history; slipped to about \$4,900 last week.

"Caesar and Cleopatra," National (1st wk) (CD-1,172; \$6). Shaw revival opened Wednesday night (21) to six favorable notices, two pans and one no-opinion, subsequent window sale has been lively; first six performances grossed promising \$17,200.

"Clutterbuck," Biltmore (4th wk) (C-920; \$4.80). Held its own, and should jump with the field this week; \$12,500.

"Death of a Salesman," Morosco (26th wk) (D-914; \$4.80). Back to the standee limit; \$24,100.

"Detective Story," Hudson (40th wk) (D-1,015; \$4.80). Cops 'n' robbers meller was less affected by the pre-Christmas slump than most shows; \$18,700 again.

"Diamond Lil," Plymouth (19th wk) (CD-1,063; \$4.80). Only one more week to go for comedy melodrama, up slightly to \$15,500.

"Gentlemen Prefer Blondes," Ziegfeld (3d wk) (M-1,638; \$6). New musical smash went clean all performances (doesn't sell standing room), but party commissions held the gross to \$46,700.

"Howdy, Mr. Lee of 1934," Center (31st wk) (R-2,964; \$2.80). Family draw dropped again, but mop up this week, with two performances every day; \$17,500 last week.

"I Know My Love," Shubert (8th wk) (CD-1,391; \$4.80). One of the few hits not cramped by the Pre-Christmas slide; \$33,000.

"Kim Me, Kate," Century (31st wk) (M-1,654; \$6). Inched up a trifle in advance of the cleanup week; \$46,200.

"Lead An Ear," Mansfield (54th wk) (R-1,041; \$6). Has been clipped by the seasonal ebb, but should share the uptide; about \$18,000.

"Lost in the Stars," Music Box (8th wk) (M-1,012; \$5.40). Has consistently maintained capacity; \$26,500.

"Madwoman of Chifflet," Royale (43d wk) (CD-1,035; \$4.80). One more week to go for the prize-winner, then tours; up to \$11,200.

"Miss Liberty," Imperial (24th wk) (M-1,400; \$6.80). Also held about even; if the expected comeback materializes it should soon pay off the final portion of the investment, nearly \$27,000.

"Mister Roberts," Alvin (97th wk) (CD-1,360; \$4.80). Laid off last week to give the cast a rest; had been bettering \$30,000 steadily and should be good for several more months at that tempo.

"Montecarlo," Fulton (8th wk) (D-976; \$4.80). Folded Saturday night (24) after 65 performances; got \$2,800 on the finale.

"Rat Race," Barrymore (1st wk) (CD-1,066; \$6). Opened Thursday

night (22) to eight pans and one affirmative notice; theatre party bookings will provide b.o. support for a few weeks; first four performances grossed \$12,500.

"South Pacific," Majestic (37th wk) (M-1,659; \$6). Neither rain nor snow nor seasonal slumps affect the SRO attendance at this Rodgers-Hammerstein smash; \$50,000 again.

"Texas L'N Dartin'," Hellinger (5th wk) (M-1,543; \$6). Reacted to slump conditions the last two weeks, but has shown b.o. pull, and may play through the spring; up to \$19,500.

"That Lady," Martin Beck (5th wk) (D-1,214; \$4.80). Has also felt the seasonal slack, but may recover; \$20,100.

"The Father," Cort (6th wk) (D-1,064; \$4.80). Also shared the offbeat conditions; \$7,700.

"Touch and Go," Broadhurst (11th wk) (R-1,100; \$6). Has been helped by party bookings, but has slipped recently; about \$27,000.

"Where's Charley?" St. James (63d wk) (M-1,509; \$6). Holdover click laid off last week; had been getting capacity until recent weeks and may bounce back to that pace again.

## Openings

"How Long Till Summer," Playhouse (D-905; \$4.80). Play by Sarret and Herbert Rudley, presented by Leon Bronesky & Edward Gilbert, opened last night (Tues.); production cost about \$45,000, breaks even at around \$12,000 and will have a capacity of \$20,000.

"She Stoops to Conquer," City Center (C-3,025; \$3). Revival of Oliver Goldsmith comedy, presented by N. Y. City Center Theatre Co. for two-week engagement, opens tonight (Wed.); production's cost about \$25,000-\$30,000 and must gross capacity \$32,700 to get by.

"Velvet Glove," Booth (D-712; \$4.80). Play by Rosemary Casey, presented by Guthrie McClintic, opened Monday night (26); production cost \$25,000, breaks at approximately \$12,000 and will have a capacity of \$20,000.

**Future Dates**  
"The Paragon," Jan. 4, at Golden; "Member of the Wedding," Jan. 5, at Empire; "Happy As Larry," Jan. 12, at Coronet; "Arms and the Girl," Jan. 16, at 46th Street; "Alive and Kicking," Jan. 17 at Winter Garden; "The Enchanted," Jan. 18, at Lyceum; "The Man," Jan. 19, at Fulton; "Dance Me a Song," Jan. 20, at Mansfield; "Cocktail Party," Jan. 21, at Henry Miller.

## 'ROBERTS' \$22,300 IN 2D ST. LOU WEEK

St. Louis, Dec. 27. Overcoming stiff opposition from last-minute Xmas shoppers, "Mister Roberts" wound up the second of its three-week stand at the American Theatre Friday (23). Xmas Eve and Xmas night performances were eliminated but piece resumed last night (Monday).

Seven performances, with the house scaled to \$4.27, grossed an estimated \$22,300 as against \$25,000 for the first week of eight showings. A heavy demand for durals for the window week is reported. Tab for the New Year's Eve performance has been hiked to \$6.10.

## Sarah Churchill-Philly Thin \$8,900, Detroit

Detroit, Dec. 27. Sarah Churchill and Jeffrey Lynn in "The Philadelphia Story" did an estimated \$11,000 at the at the Cass currently. The Shubert-Christmas.

"The Barretts of Wimpole Street," starring Susan Peters, is at the Cass currently. The Shubert-Lafayette, dark last week, opened Monday (26) for a week of "Finian's Rainbow."

## 'Student Prince' NSH \$10,000 in Cincinnati

Cincinnati, Dec. 27. "Student Prince" fetched an off-key \$10,000 last week in the 1,300-seat Cox theatre at \$3.08 top. Bu wilted after Sunday opening matinee and night performance.

Sarah Churchill and Jeffrey Lynn in "Philadelphia Story" are tenancing Cox this week at \$3.60 top.

NEW YORK 7, N. Y.  
Bowling Green 9-6676

## Literati

### RD's Having Billy Rose

Billy Rose is now making his column the No. 1 career. As landlord of the Ziegfeld theatre, N. Y., which has finally gotten itself a hit tenant in "Gentlemen Prefer Blondes"—the first since "Brigadoon"—and as impresario of the Diamond Horseshoe, N. Y., where he is bearing his name, Rose now figures he can concentrate on his type-writer for at least a year.

He has become a roving reporter for Reader's Digest which, until now, has merely had first reject rights on reprint of his column. He starts his direct-for-RD chores with the March issue, a piece on Richard Rodgers and Oscar Hammerstein 2d and some inside stuff on the headaches attendant to "South Pacific" tickets.

Incidentally, some 2,000 papers now carry Rose's column, as handled by Bell syndicate (John N. Wheeler), Dominion News Bureau, London Express Feature Service, Western Newspaper Union and editor's Press. This is broken down to 475 dailies and 42 foreign papers; the rest weeklies, monthlies, etc.

### Richard Tracy Nuptials

The N. Y. Sunday News gave deadpan coverage in its regular news section to the wedding of Detective Richard Tracy of New Truehart, an event which was also announced in the Dick Tracy comic strip. Three-column story traced the strip characters' careers from the announcement of their engagement in 1931 through Tracy's gang-busting achievements to the elopement last Saturday (24).

The yarn was illustrated by old excerpts from the Dick Tracy strip, a Chester Gould creation.

### Harper Prize Novel Award

Winner of the \$10,000 Harper Prize novel contest is 27-year-old author Max Steele of Chapel Hill, N. C. His first time, "Debby," was judged the best of some 650 scripts submitted in the literary tournament and is to be published by Harper's March 15.

Judges of the contest were Katherine Ann Porter, Glenway Wescott and Joseph Henry Jackson. Latter is literary editor of the San Francisco Chronicle. Steele's volume was a unanimous choice. Held every second year, the Harper contest is designed to give special recognition to an outstanding work of fiction.

### Mrs. McCormack's Blog on John

"I Hear You Calling Me," by Lily McCormack (Bruce, \$2.75) is the story of John McCormack, perhaps one of the greatest baritone attractions in the concert field all over the world. L. A. G. Strong wrote a book in 1941 called "John McCormack, The Story of a Singer." Nearly all of his book is repeated in "I Hear You Calling Me" but Mrs. McCormack embroiders her story with a genuine love for his memory. While Strong told more of his public life, Mrs. McCormack tells about his home life, his eccentricities, his temperament, his hobbies and their great love for each other. The book is full of names, the greats in music, opera, politics, writers, royalty, clerics.

I missed her not telling about the time John McCormack was offered a vaudeville date and, figuring on his \$1,500 per concert, asked for \$25,000. Sara Bernhardt got \$7,000 a week. He didn't get it. She didn't mention about the time he refused to sing "It's a Long Way to Tipperary" in Kansas City (it was 1915 during the Irish Revolutionary movement) and the time he cancelled his Toronto engagement when he said he didn't mind singing "God Save the King," but didn't wish any controversy. Of about his withdrawing from radio because he feared it might hurt his record sales, which were tremendous.

This is a bit more than a biography. It's a love story. It also has a discography that gives a list of all McCormack's recordings since he started to wax in 1906. If you liked John McCormack (and there were millions who did) this book will tell you all about him; told by a little Irish gal that loved him very much.

Joe Laurie, Jr.

Hammerstein's "Lyrics" by Oscar Hammerstein II, Simon & Schuster, \$2.50 should have greater popularity and sale than any book of verse published in years. Not only does it contain the words of some of the top song hits of the last generation, but it includes an introductory "Notes on Lyrics," in which the author offers characteristically

modest, informal, wise, and immensely revealing remarks on song writing. There is also a graceful and properly glowing preface by Hammerstein's collaborator, Richard Rodgers.

Of the 71 lyrics included in the book, 16 are from "Oklahoma," three from the film "State Fair," 12 from "Carousel," six from "Allegro," seven (plus two withdrawn during production) from "South Pacific," six from "Show Boat," six from "Music in the Air," seven other written with Jerome Kern, seven from "Carmen Jones" and five written with Sigmund Romberg. As many people have believed for years, most of the lyrics stand up a beautiful verse even without musical accompaniment.

Hammerstein opens the introductory "Notes" with an engaging observation. "It took me years to learn that I did not play the piano very well," he writes. "I so enjoyed my own playing . . . Remembering this illuminating and disturbing experience, I have misgivings right now as I embark on a discussion of lyrics. I am going to love it, but will you?"

Perhaps the best summary of the volume is the conclusion of Rodgers' preface. "The real validity for the publication of the book," he says, "is that they are wonderful words, that they sing well of this country, and that they form a large and lasting part of our song heritage. It seems only fair that they be placed between covers for enlightenment and fun."

Hobe.

### CHATTER

Frank Kane's "Slay Ride" reprint by Unicorn Book Club.

Johnson McCulley sells Spanish rights to a serial, "The Caballero." John Wildsch sells "Manhunt For Harry Tracy" to Hillman Periodicals.

Frank C. Robertson sells reprint right to "Spill-Law in Wrango" to St. Johns Co.

Ed Anthony, Collier's publisher, in Pasadena to gender the Rose Bowl football game.

Samuel Fuller wrote a novel, "The Baron," for publication by Duell, Sloan & Pearce.

Jimmy Starr's third mystery novel, "The Lady Lost Her Head," will hit the book stalls in spring.

Bio of actress Lily Langtry, "The Passion Player," by Carol Hughes, in the current (January) Coronet.

A number of Raoul Whitfield's stories from Black Mask have been dug up and sold for TV. Author died several years ago.

David Steinberg, drama staffer of the Newark (N.J.) News, has piece on John Caradine in the February issue of Pageant, due on the stands Jan. 11. Story is one of mag's "Take a Lesson From" series.

Albert Taylor, of the William Morris Agency play and motion picture story dept. in New York has resigned that post effective Jan. 1. Taylor's plans are indefinite and no successor has been picked as yet. Taylor, prior to coming with the Morris office was Orson Welles' personal manager and had been with Columbia Management, Inc., in New York.

## World War Pix

Continued from page 1

ous war pix through the years that have been great hit smashes ("The Big Parade," "All Quiet on the Western Front," "What Price Glory," etc.). producers have shied away because of an old tradition that "the public doesn't like war films." There is a large segment of theatregoers, as a matter of fact, that does avoid such pix until word-of-mouth convinces them that a film in that category should be on their "must" list.

Of the nine big war films released during 1949, six have already played a sufficient number of engagements to make possible a close estimate of their final domestic grosses. Three others have played only a few dates, but in each case show tremendous promise on the basis of business and audience reaction.

### 20th and Metro

Leading the list of those released earlier in the year is the only comedy in the bunch—20th-Fox's "I Was a Male War Bride." It is not in the same category, of course, technically, with the rough-tough dramas of fighting men, but it used the battle-torn background of Germany to project its humorous story. It will be 20th's second biggest grosser for the year

with \$4,100,000—exceeded only by an anti-Negro prejudice yarn, "Pinky," which will hit \$4,200,000.

The really big grossers among the more conventional type war stories are just coming up now and haven't registered sufficient dates to permit any accurate estimate of earnings. However, most sales execs see Metro's "Battleground" and 20th's "12 O'Clock High" as hitting the creme-de-la-creme \$4,000,000 class, while Republic's "Two Jims" could get \$2,500,000 or better.

Of the dramatic pix released earlier in the year, Metro's "Command Decision" leads the way with a \$3,000,000 gross. It had the benefit of Clark Gable, Walter Fidgeon and Van Johnson in the cast. Second in the combined Negro prejudice-war story, "Home of the Brave," which will rack up about \$2,500,000.

Probably the only real disappointment at the box was Warner's "Task Force" and, even so, it will get \$2,000,000. With Gary Cooper in the top role it was figured to do better than that, however. It apparently lost out on account of its story, with most critics praising the official Navy footage of wartime plane action, but scoring WB's efforts to dramatize development of the Navy air arm.

WB had another war film in "Fighter Squadron." It got \$1,800,000, which was not considered bad since it cost much less than "Task Force" and had Edmond O'Brien in the top role.

Columbia also had an entry, "Tokyo Joe," with Humphrey Bogart starred. It did okay with \$1,800,000.

As a result of the success—or, at least, the promise—of the 1949 crop, more production along this line can be expected during the coming year. Warner Bros. has already indicated its plan to make a battlefront project by registering with the Motion Picture Assn. of America last week three possible titles for a story on the breakthrough at St. Lo. They are "Battle of St. Lo," "Battlefield" and "Breakthrough."

## Margaret Truman

Continued from page 1

hausfrau out to crash a giveaway. One minked matron strode up to an ABC official and said, "Okay, Mr. Democrat, how much will it cost me to get in?"

It was an unusual house, including Eleanor Roosevelt, celebs from Government, business, the arts and the United Nations, in ermine and tux, and just plain voters and music lovers. Half the spectators tuted opera glasses and binoculars which they trained on the other half, indicating they came as much to see as to hear. And judging from remarks such as "I want to see her make good" or "Musically, I'm from Missouri, too," they had decided their reactions before Miss Truman had sung a bar.

### Terrific From

Press coverage was probably more complete than at any other entertainment event of the season. A third of the parquet was occupied by newsmen, with several dailies having as many as six assigned—women's page, society, radio, music and city desk staffers, as well as photographers.

They heard Miss Truman acquit herself adequately in a group of surefire Christmas selections. They saw her show a winsome smile and consummate poise, except for a few gestures betraying tension between numbers.

Camermen had a field day after the broadcast, when Mrs. Roosevelt and son Elliott went backstage to congratulate the singer. A score of lensmen insisted on shooting some poses three and four times because they were working in relays. The

### Joseph C. Shea

writes on

## From Beisman to Zucisig Or The A-B-Z of the Road

an amusing byline feature in the upcoming

44th Anniversary Number

of

VARIETY

Out Next Week

## SCULLY'S SCRAPBOOK

By Frank Scully

Ocala, La., Dec. 24.

The sweet uses of propaganda sometimes make good entertainment, especially if there happens to be almost a universal opinion for or against the central character of the opus.

This is never better brought to light than in Robert Rossen's production of "All The King's Men," a picture based on Robert Penn Warren's novel of the same name, which in turn is a long way of saying Huey Long.

Broderick Crawford, picked no doubt because he looked like Long quite as much as because he could act, played the part of a Long double named "Willie Stark." In fact he played it so well that his shoulder just about rubbed an Oscar.

Crawford's interpretation, as well as Rossen's (who wrote and directed the picture as well as produced it), leaves no doubt that in their opinions Huey Long was not a messiah but a mountebank. This supports the view of Harding Carter, who wrote "Huey Long: American Dictator," and of Adria Locke Langley, who wrote "A Lion Is In The Streets."

### Huey's Dissenting Opinion

But there is a dissenting opinion, and that was Huey Long's. His book "Every Man a King" could be flushed into the drains as just propaganda were it not for the fact that those fine roads, those beautiful bridges, those Louisiana State U. buildings and those hospitals are there to prove that he did contribute considerably to Louisiana despite how much you hear of how, and under what circumstances, he died a millionaire.

In "All The King's Men" Long's rough and tumble political machine is obviously built on the foundations of what was there before him. This is shown quite clearly in the picture and, if politics is still said to be a dirty business down there, or anywhere else, it wasn't made so exclusively or originally by Huey Long.

The picture version has this Louisiana dictator forcing a stepson to play football when not fit for it, and thus crippling the lad for life. But the non-fiction version reveals that Huey Long's son is currently U. S. senator from Louisiana and carried to by the Democratic leaders in Washington. Some like him for himself alone.

### The Smart Lawyer

There are other discrepancies which really don't matter, but if you're going to write down a political leader as a heel in one state and a great emancipator in another, it should not be ignored that Huey Long, with practically no formal education, studied law so intensively that he cleared the Tulane University requirements of a three-year course in eight months. This obviously is not the same as a house painter taking over a sick power in central Europe by a military putch.

While other politicians in Louisiana were catering to big biz Huey Long damned and insulted them by name, not merely as "interests." And when he was railroad commissioner he fought for a common-carrier pipeline for all oil companies, big and small. He even won a telephone-rate reduction, and anyone who has attempted that knows it's a political performance of high valor.

### He Sidestepped This Sinker Anyway

As early as 1924 he was giving the Ku Klux Klan the brush. That is about the time that a subsequent President of the U. S. was a member of the Klan. Many otherwise fine fellows made the same mistake. But Long sidestepped it.

His campaigns were hard ones. He labored 18 to 20 hours a day. He promised good roads, lower utility rates, free bridges, free school-books. And he made good his promises. His slogan was "Every Man a King But No Man Wears a Crown," and if he flched a coronet or two once he came into power, that's too bad, but it's not the mark of a rat.

The people were behind him, the people voted for him, and it's a very difficult thing for those who believe in the people to say that on this occasion vox populi was not vox dei.

Every man was a king, and Huey was the kingfish till he turned the fish over to apothor and decided to run for the U. S. Senate.

### Anyway, There Was a Doc In the House

Here Huey Long and the hero (if you can call him that) of "All the King's Men" meet another parting of the ways. Rossen has his leading character shot while he is still governor and after a vote to impeach him has failed. This is contrary to the facts. Long at least was a U. S. senator when it happened. In both the picture version and life, however, it was a doctor who killed the kingfish.

There was no conspiracy proved, though I suspect most members of the well-heeled old order around New Orleans had said at some time or another, "I wish somebody would kill that so-and-so."

That nothing substantially was changed by this, the subsequent history of Louisiana proves. The name Long is still as great a vote-getter in its area as Roosevelt is elsewhere. Huey's brother has been elected governor and his son U. S. Senator.

### The Gal Does the Betraying

As for the finish of the picture, John Ireland, playing a newspaperman who had stuck with "Willie Stark," forgives a weak sister, as played by Joanne Dru, a dame so enamoured by the Kingfish that she betrays her brother, her uncle and John Ireland as well. Perhaps Ireland had to forgive her, she being his wife off-screen.

A more believable ending would have been for Ireland to have walked out on her, too. From New Orleans he could have hitchhiked to Washington, D. C. The Roosevelt dynasty could have used a fine public relations contact like this in the early days of the New Deal.

Just where does such a notable production as Rossen's "All The King's Men" leave Cagney with his "Lion"? I suppose the matter doesn't end there. After all "Home of the Brave" and "Lost Boundaries" didn't result in the shelving of "Pinky." There's always room for several pictures on the same subject. Provided, of course, they're good ones.

President's daughter, however, graciously obliged.

By this time the auditorium had been cleared and a receiving line of some 400 distinguished guests was waiting for the soprano on stage. Flanked by sponsor Charles Wagner, conductor Dr. Frank Black and chorus leader Robert Shaw, she received one by one the good wishes of civic biggies, agency top-pers, network brass and show biz figures (including a fatherly bump from Laurits Melchior) while flash-bulbs flared incessantly. Eventually she had to tell the photons to go easy and give her an occasional breather. After 25 minutes of receiving the line was finally through and Miss Truman smiled with relief and rubbed her limp hand.

At 11 p.m. James A. Davidson, her concert manager, hosted a party at Le Mirillon, an east side eatery, which concert managers

from around the country attended. At the affair Melchior told the group, "I was a beginner and know their difficulties. Yet with all the drawbacks, I would have hated to have the additional one of being the President's child."

For Amoco, which bankrolls "Carnegie Hall," the concert was a hit. Engineered by Robert Gilles Swan, Joseph Katz agency's radio director, Miss Truman's guesster was set to dramatize the show's recent shift to a new day and time. Although the budget is limited (the ailer is not on the full network) coin wasn't stinted to lend holiday trimmings—poissonettes banking the stage, printed programs, the Shaw chorale, an organ playing carols before the broadcast. For next Tuesday (3), Swan has booked Helen Traubel, with whom Miss Truman has been working, and Melchior.

## Broadway

Francis (Bob) Harley, 20th-Fox Continental chief, due in New York Jan. 11.

Moe Korman, prez of Favorite Films Corp., vacationing with his wife at Palm Beach.

Neil Vanderbilt resumes his midwest and eastern lectures Jan. 8. He's due in N. Y. Jan. 15-18.

Ruby Zwilling, former band-leader at Loew's State, commuting between Arizona and California.

RKO director Nicholas Ray pulls into Gotham today (Wed.) for a short vacation after handling "Bed of Roses."

Françoise Rosay and Jacqueline Delubac, French actress, sailed for France yesterday (Tues.) on the Ile de France.

June Winchell and the kids, Wanda (Tom Eden) and Walter, Jr., joined WW for Christmas in Miami Beach.

Joan and Al Daff to Europe by air on business; may be gone 4-6 weeks. He's asst. foreign chief of Universal.

Shubert attorney Milton R. Weir's son, Michael, Yale grad and U. of Penn law student, engaged to marry Audrey Rose Keon, a Life staffer.

David Ffolkes, Broadway legit costume and scene designer, recovering at St. Claire's hospital, N. Y., from an auto accident on Christmas eve.

Dane Clark guests on Ford-TV Friday (30), then planes to France the following day to star in Sacha Gordiner's upcoming film, "It Happened in Paris."

Leonard L. Levinson, head of Impossible Pictures and editor of the "Brown Derby Cookbook," slated for a "We, the People" guest-star Jan. 6 in N. Y.

Ben Schneider back on the nitery beat this week for Women's Wear after death of his father whose illness had kept the newsman away for the past few weeks.

Paul Duke, Sylvia Barry, Pritchard & Lord, Carol Jones and Harold Ronch comprise the entertainment on the current 18-day Caribbean cruise of the Concord Line's Caronia.

French film director Max de Vaucorbeil turns actor for a French Govt. film on the Haiti centennial being shot in color at Port-au-Prince. He's due in, en route to the Caribbean.

Latin Quarter boniface Lou Walters, currently in Havana staging the Blanquita theatre show, returns to New York by Jan. 10 to embark on a 14-day cruise to South America on the Italia.

Jose Ferrer, accompanied by his actress-wife Phyllis Hill, to the Coast the end of the week to appear in Metro's "Crisis." An Arthur Freed production, it's slated to roll the first week in January.

Ken Frogley solo handling Las Vegas for the Chamber of Commerce, now that Steve Hannagan has bowed out. Neil Regan was bureau chief and Frogley No. 1 aide when Hannagan handled the resort's publicity.

Vera Zorina and Arnold Moss to do the solo speaking parts with a choir of 150 and the Boston Symphony Orchestra under Charles Munch, at Symphony Hall, Boston, Friday and Saturday (30-31) in Honegger's "Jeanne d'Arc au Bûcher."

Comedian Herb Shriner got married last week without benefit of a p. Bride is Eileen McDermott, known professionally as Pixie (Olson & Joy, dance team). It was part of a double ceremony, Thursday (22), in Hyattsville, Md., with comedian Paul Gray and dancer Eliza Jayne the other participants.

The Earle Ferris fackery has been absorbed by the newly formed firm of Roger Brown, Inc. Brown, who started as a salesman with Ferris outfit in 1945, has obtained all the stock in the predecessor org. Ferris, who'll serve as board chairman of the new company, will continue as public relations counsel, as well as operator of Radio Feature Service, Inc.

## Rome

By Helen McGill Tubbs

Richard Greene staying in Venice for the holidays.

Max Wachsberger back to Rome from Venice and Paris.

Bill Tubbs to Venice for part in film there, "Duel in Venice."

The Mike Kaplans off to Paris after a whirl of sightseeing in Rome.

Sinclair Lewis has taken a villa in Florence and is working on a new novel.

British producer Anthony Havelock Allen to spend a few days in London with wife, actress Valerie Hobson.

Marie Montes spending the holidays in Paris with her husband, Pierre Aumont, from Venice film location.

The Mike Frankovitchs (Bin-

nie Barnes) have taken their three children to Germany for a Christmas holiday.

Countess Dorothy Di Franno entertained at dinner for the Aga Khan and his wife during their stay in Rome.

Rudolph Solmsen, of Lopert Distributing Co., flew to New York for two weeks with his mother and daughter.

## Mexico City

By D. L. Grahame

Raul de Anda reelected prez of the Mexican Pic Producers Assn. Carlos Plaza Izquierdo, manager of Tropical Films, Caracas, Venezuela, here on biz.

Grant Advertising arranging a program series starting Jan. 15 at radio station XEQ (150,000 watts) for Mars, Inc.

Jorge Negrete, just back with his wife Gloria Karin from Latin theatre in N. Y., hospitalized by an appendectomy.

Carlos Lopez Montezuma, Oscarred as the top Mexican dramatic actor of 1948, inked by Metro for work in Hollywood.

Sara Guasch, Chilean actress, planned in from Buenos Aires to play the lead in Rudolph Loewenthal's next pic, "Las Joyas del Pecado" ("The Jewels of Sin").

Radio station XEX (500,000 watts) mouthpiece of Petroleros Mexicanos, the official oil company, fined \$38 for airing an obscene song and for allowing an announcer to make a blue crack.

## Pix-Networks

Continued from page 1

20th would buy the network, but with Ed Noble retaining his owned-and-operated stations.

That's the formula under consideration in the Mutual deal. Since Mutual doesn't own any stations (the network being financed by seven stockholding stations and regional webs), actually what Mutual would be selling are the operations of a network, plus its name and goodwill, and between \$15,000,000 and \$20,000,000 a year in billings.

**WOR, Don Lee Major Balks**

Despite assertions last week that the Mutual-Metro talks have collapsed, it's known that five among the warring seven stockholder interests in Mutual are still anxious to explore the whole idea to the limit. Chief opposition to a Metro move-in stems from the Don Lee Network on the Coast and the New York (WOR) interests, the latter balked at a likelihood of WOR either having to go independent or sharing the New York flagship affiliations with WMGM (the Metro-Loew Manhattan 50,000-watt station).

While a Metro deal would project Bertram Lebbur, Jr., manager of WMGM and closely identified with the Metro hierarchy, into a prominent position, Mutual's prexy, Frank White, would still remain at the helm under his three-year contract. Only difference would be that he would report to Metro rather than the station owners.

Revelation of Metro's interest in Mutual intrigued the industry over the past week. Many were inclined to view such a move as a forward step for Mutual and as a possible solution to its present program dilemma. It would put at the network's disposal the whole roster of Metro personalities, thus giving the web a cheaper source of name talent, since Metro would program the network. It would bring show people with a willingness to gamble with ideas into the operation. Again, it would enable Metro to put its foot into the TV door and at the same time give Mutual a chance to build a TV network (as of now nothing has materialized along those lines).

The concept of a Metro programming projection into Mutual is said to have been inspired by Tom O'Neill, of the Yankee Network interest having a major financial stake in Mutual and its future. Possibly enthused over the successful Metro-originating transcription series carried by WMGM (and now extending to 150 other stations), O'Neill is convinced that the translation of such a program setup into the Mutual operation could well be the answer to the network's present plight.

In an office memorandum passed around by prexy White to Mutual employees last week, he characterized the Metro negotiations as a "premature report of preliminary discussions" which, he added, "should raise no question in your mind as to the future of Mutual and its staff."

## London

Adrian Brunel authored "Nice Work: 30 Years in British Films," a semi-autobiog.

Tom Arnold's stepdaughter, Sheila Moore, married to John Moores and honeymooning in the U. S.

Ray Sonin has quit the editorship of Melody Maker after more than 10 years to become a freelance scriptwriter.

John Wildberg is reported dickering with Charles L. Tucker's Enterprises to become their business manager in England.

Gen. Lyman Munson presented with 18th century English glasses and decanter on his resignation as managing director of 20th-Century Productions, Ltd.

Sylvia Regan's "The Golden Door" has passed the 100 mark at the intimate Embassy theatre, more than doubling the previous record of 48 performances.

Jimmy Phillips, general manager for Peter Maurice Music Co., is off on his belated trip to America on the Queen Elizabeth Jan. 20, and expects to be away four weeks.

Anton Dolin playing Saint George in this year's Italia Conti Production at the Comedy "Where the Rainbow Ends," fulfilling an old promise to his childhood stage trainer.

Eddie Lee, who worked in America in radio and vaudeville, is now heading a vaudeville unit titled "Hollywood Doubles" for Maltby-Jay, which is booked practically all of 1950.

Eric Maschwitz is now preparing a second TV series which this time will be received not only in London, but throughout the Midlands. It will be a followup on the original "Family Affairs," with Heather Thatched again starring.

After a two-year nervous breakdown, Carroll Lewis is now fully recovered and back in England from Canada. He now has a radio program for BBC titled "Spot the Winner," emceed by Kenneth Horne, with BBC insisting that he must not use the amateur talent for vaudeville.

## Minneapolis

By Les Rees

"Gay Time Revue" of female impersonators into Persian Palms nitery.

Connce Boswell and Dean Murphy open at Club Carnival Dec. 29.

Local niteries say New Year's eve advance reservations are running ahead of last year.

Hotel Radisson Flame Room has Imogene Coca, Phil Gordon and Jerry Glidden orchestra.

Lyceum has "Light Up Sky" week of Jan. 2 with "Mister Roberts" to follow for 10 days, starting Jan. 16.

Joey Bishop and Roy & Gines Hotel Nicollet Minnesota Terrace's New Year's week attraction, preceding Hildegarde.

## Las Vegas

George Gobel a hit at Thunderbird.

Walter South, Hollywood character actor of past years, now part owner popular Esquire bar here.

Vivian Blaine a visitor. Chet Lauck of the "Lum and Abner" show in town. Abe Schiller, Flamingo press agent, back from New York.

Herman Hovet of Ciro's (Hollywood) in town scouting Janet Blair act at Flamingo and Joe E. Lewis at El Rancho. Both are on the Ciro's future bookings.

Chamber of Commerce warning visitors not to come to Las Vegas during holidays unless holding confirmed reservations. Hotels and motels have turned down thousands this year.

All hostilities on resort strip continuing policy of top shows, seven nights a week, for next year. Wilbur Clark's yet unfinished Desert Inn (opens in March) bidding for name talent.

Holiday billings at resort hotels include Phil Spitalny's all-female band at Last Frontier, Carmen Miranda at El Rancho Vegas, Danny Thomas at Flamingo and the Marian Hutton-Jack Douglas team at Thunderbird.

## Pittsburgh

By Hal Cohen

Jimmy Spitalny home to see his folks and snared a weekend spot booking at private club.

Reunited team of Maxie Rosenbloom and Max Baer penciled into Carousel week of Jan. 16.

Evans Family had to celebrate Xmas early on account of holiday theatre engagements in Chicago.

Rita Montoya auditioned for featured spot in Frank Loesser-Jo Swerling musical, "Guys and Dolls."

Carlton Miles around again,

beating the drums this time for Katharine Hepburn's "As You Like It."

Joe Farrington, manager of Leona theatre, back on job after stay at Veterans Hospital in Aspinwall.

## Vienna

By Emil W. Maass

Sir Alexander Korda here on business.

Rakete, new cabaret, opened in Zedtingasse, first district.

O. W. Ficher inked by Alpenfilm for lead in new pic, "Archduke Johann."

New pix house opened by Russians in the Hofburg, first district (International Zone).

Sonja Dragomanovitch, prima ballerina of the Salzburg State Theatre, married to American Army officer, Otto John Sauter.

Film producer Karl Albert Loewenstein got four months suspended sentence for fraudulently obtaining an Austrian passport.

"Festspiele" will henceforth be a title protected by law, Parliament decided. Only Salzburg and perhaps two or three other cities will get permission for use.

## Miami Beach

By Lary Solloway

Brook Club will remain dark for season.

Ted Husing and the missus at Gulfstream hotel.

Sally Keiton a hit at Bill Jordan's Bar of Music.

Tommy Lyman clicking at the Grand Hotel's 23 Room.

Barry Gray switched air show back to Cops City's lounge.

Club 22 finally reopened with straight Latin dance policy.

Paul Gilbert, comic, to join Chez Parée show in January.

Al Bernie, Mindy Carson, Lind Bros., head up new show into Cops City.

Gene Baylon's return to Mother Kelly's brought spot back from h.o. doldrums.

Grace Poggi and Igor join Alan Gale and Freddie Stewart at Celebrity Club this week.

Sally Rand and company opened 10-day stand at Sky Club on mainland last Friday (23).

Villa Venice (formerly Latin Quarter) reopens on New Year's Eve with a "Papa" Bourche production featuring French importations.

Gracie Barrie wedded to Ciro's Milt Kafka Monday (26). Starts an engagement at the Pump Room in Pompano, between Miami and Palm Beach, on the 30th.

Colleen Townsend, 20th-Fox featured player, in town for preem of her pic "When Willie Comes Marching Home" and as "Sweetheart of the Orange Bowl."

Jan Murray, the Vagabonds, Rose Marie and Roche-Carlyle production marks Clover Club's reentry into name-attraction ranks on the 28th. Leon Enken (ex-Leon & Eddie's, N. Y.) now g.m. of the spot.

## Washington

By Florence S. Lowe

Carter Barron, Loew exec here, off to Florida Keys to recuperate from his recent illness.

Louis Armstrong at Blue Mirror and Dwight Fiske at Old New Orleans, among holiday nitery headlines.

Jeanette MacDonald spent day in town being joined by husband, Gene Raymond, and planning off on European junket.

Myrna Loy in town to spend Christmas with friends here while husband, Gene Markey, is busy with his producing chores in Austria.

Nicholas Schenck in town last Thursday (21) to attend the Christmas luncheon of the Chatterbox Club, organization of leading local businessmen.

## Balaban Hookup

Continued from page 1

Ginsberg, studio chief, Balaban will declare his company shipshape to take on its new chores and predict a successful career for the infant production-distribution unit.

Listening in simultaneously will be the 32 domestic sales branches and the six Canadian offices; the homeoffice and studio (with three outlets each); Long Island and Coast labs; newsreel company, New York warehouse; and two shipping stations in Butte, Mont. and Sioux Falls, Ia.

Paramount is the first of the Big Five to inaugurate divprovement under a Federal district court decision which applies to all integrated companies.

## Hollywood

Harry Tobias in town after six weeks in N.Y.

Gertrude Lawrence laid up with virus infection.

Jose Iturbi returned from concert tour of Spain.

George Murphys celebrated their 23rd wedding annl.

Gertrude Lawrence back after recovery from virus.

Jay Faggen will handle publicity for the Friars Club.

Jack Carson suffered relapse after recovering from flu.

Al Jolson sailed to Honolulu to entertain armed services.

Vera Vague returned from four weeks of eastern broadcasting.

Lynn Bari and Marjorie Hart to Chicago for stage appearances.

Hal Roach, Jr., in town after three weeks of television budding in N.Y.

Ben Lyon in from London for series of huddles with Darryl F. Zanuck.

Paul Small will open a West Coast branch of his agency in February.

Celeste Holm will headline the Masque Bal benefit for St. John's Hospital Jan. 28.

Myrna Loy to Washington to review film problems at the UNESCO huddle.

Henry King in for the holidays after two-week tour in his own plane, plugging "12 O'Clock High."

Bob Hope hopped an Army plane for Alaska junket to entertain members of U. S. Air Force.

The Al Jolson, with accompanist Martin Fried, planing back to Hollywood Jan. 3 after two weeks in Honolulu.

Mrs. Arthur (Maggie) Kober, out of the hospital for the first time in two years, now living in the Kober's new Beverly Hills home.

## Film Biz B.O.

Continued from page 1

first-runners to give them a great total of \$800,000 or better.

Result was cracked records, with the greatest throng at the gigantic 6,000-seat Music Hall. Combo of Metro's "On the Town"—despite the fact it was in its third week—and the Nativity Christmas show fixture, served to give the Rockefeller house the greatest stanza in its history—\$172,000. That cracks the short-lived record of \$170,000 set only last Easter by Paramount's "Connecticut Yankee" and the special Easter stage show. The Bing Crosby pic was then in its second week at the house.

Running about the same or a little better dollar-wise was Paramount's "Samson and Delilah" day-and-date combo at the Paramount and the Rivoli. With 3,750 seats available between the two theatres, they tallied up a tremendous \$112,000 for Saturday-Sunday-Monday and looked like they might hit \$197,000 for the week.

Likewise tremendous was the Roxy, where "Prince of Foxes" sparked 300 other preems of the 20th-Fox special throughout the country. The 3,900-seat Roxy hit \$87,000 for the first four days of its run (Friday-Saturday-Sunday-Monday) and may get \$150,000 for the week. The other "Foxes" dates were equally encouraging to 20th.

Strong biz was likewise racked up on Broadway by "Adam's Rib" huge \$112,000 at the Capitol and "Battleground" at the Astor, while all houses showed greatly above average strength.

The national picture was not as bright everywhere as Broadway, of course, although Samuel Goldwyn scored niftily with preems of his "My Foolish Heart" (RKO) in New Orleans and Los Angeles and 20th got off to a flying start with "12 O'Clock High" in L. A. Other pix which led the holiday fox throughout the nation were "Great Lover" (Par), "On the Town" (M-G), "Adam's Rib" (M-G), "Ambush" (M-G) and "Holiday Affair" (RKO).

## U.S. Probe

Continued from page 1

Anti-trust headquarters in Washington began to receive complaints from other sections and it was decided to let the Philadelphia office under George W. Jansen, conduct the entire probe.

The Federal men will inquire specifically into both new types of record players and record player attachments—RCA Victor's 45 rpm player, and the 33½ rpm player, a Columbia product. Columbia does not manufacture equipment, but has its players made by a Chicago firm. It also licenses other firms to make them.

## House Reviews

Continued from page 46

## Southtown, Chi

In jam session with the band. Six-piece orch, incidentally, does nice job on backing the acts.

Richard Melari imitates top vocalists, but some of his etchings aren't too sharp. However, his carousing of Billy Eckstine and Perry Como seem okay. Some of the amateurs get together for "bake square dance before Contino closes the bill.

## Stanley, Pitt.

Pittsburgh, Dec. 23.

Ink Spots, Love, Hite & Stanley, Mariella & Mignon, Grace Drysdale, Max Adkins House Orch; "A Dangerous Profession" (RKO).

WB deluxer's playing it safe with its Xmas Week headliners. Ink Spots are money in the bank around here. They hung up a new house record four and a half years or so ago, and it stood until this fall when Danny Kaye came in and set a new one, but by too much either.

They're topping a good layout, too, and each act knocks off some sizeable returns. Max Adkins' band on stage gets things started off seasonally with a neat arrangement combining "White Christmas," "Silent Night" and "Jingle Bells," and then Grace Drysdale comes on with her novelty puppet (hand-operated) act, which is not only a neat bit at any time but also especially good right now when there's bound to be a lot of jupes in audience.

Mariella and Mignon follow her on, and adagio acts are still showy and sock. Three husky guys in tails toss the tiny miss around without any thought to either her life or limb, and get off some slick muscular stuff. Show's ripe at this point for some laughs, and Love, Hite & Stanley take care of that. Oddly assorted trio have been around dozens of times with the same thing, but it never fails to get a sizable response, and this visit is no exception. The tiny fellow still grabs the major guffaws with his pugnacious ways, and mops up.

That sets the stage for the Ink Spots, and they have the mob eating out of their hands right from walk-on. Led by Billy Kenny, who reaches into the stratosphere both physically and vocally. Spots punch through their standard catalogue of new and old favorites, teeing off with "Jungle Jive," then "No Orchids For My Lady" and swinging into high with "White Christmas."

This is only a start for them, and the rest of the distance is clear sailing. They could have stayed on twice as long as they did and nobody would have been discontent.

Not much of a crowd on hand for opening show, but that was to be expected, seeing as how the streets were still full of Xmas shoppers.

## Orpheum, L. A.

Los Angeles, Dec. 21.

Lassie, "Sandy Dreams" revue, starring Stuffy, Sandy, Candy, with Dee & Lee Oaker, The Rhythm Rascals (3), Jimmy Bates, 3 Mazurcas, Billy Cummings, Sandy Dreams Ballet (12), Rene Williams house orch, with Herb Kern; "Kid From Cleveland" (Rep).

Orpheum is beating the pre-Christmas doldrums with a bill aimed directly at the kiddie ticket buyers. As a consequence, matinee trade is lush. Topping the bill is Lassie, canine star of films, radio and stage. Juves take the colts to their hearts and no vaude act ever got a better reception. He shows that he is more of an actor than a trick dog, runs through a slick routine under the masterful of Budd Weatherwax and then gets off after shaking hands and bussing a number of moppets invited on stage for the honor.

Added filip to the Lassie turn is the comedy chore contributed by a canine sidkick, name of Sherry. A shaggy pooch with a good stock of tricks, he shows off dancing and other abilities to fill out the Lassie stint.

This vaude house picked one of the hottest Coast TV kiddie shows to help grace its Yuletide show. A group of talented youngsters seen on video's "Sandy Dreams" takes over the stage for a well-planned kiddie revue that had the audience juves ab-ing and ab-ing. "Sandy" and "Candy" lounge, 12 and six, respectively, and "Stuffy" Sanger, eight, are the stars, and they are backed up with a nice lineup of young talent, including a

line of six boys and six girls, some of whom double in feature spots.

Dee & Lee Oaker sell their wares in a takeoff on older song and dance men. The Three Rhythm Rascals enthusiastically get music from drums, sax and accordion. Jimmy Bates does some neat tap work and the two Mazurcas, brother and sister, sing and dance. Billy Cummings is billed as a "little guy with a big voice." He's just that, pleasing with "Don't Cry Joe." Windup has the Sandy Dreams Ballet working out to "Shoes With Wings On."

Little "Stuffy" shines particularly with a bouncy rendition of "Lucky Old Sun." Both "Sandy" and "Candy" solo and then please with dance to "Me and My Shadow." Show was produced by Gladys Ruben, written by Bud Steffen, with dance numbers by Claudia Vail and Buddy Harak.

Brog

## Holiday in Paris

(4TH ST. PLAYHOUSE, N. Y.)

Edward Gould production of Kenneth Robinson, Jr., presentation in two acts (21 scenes). With Smith & Dale, Lew Hearn, Countess Carina Paves, Dick Buckley, Del Campo, Amanda, Marlene Christensen, Garry Sherwood, Lella Marini, Carole Roberts, La Vernes (3), Three Irelands, line (8), Sketches, lyrics, music, Donald Heywood and Matty Mathews; choreography, Marlene Christensen; costumes, Joanne Paula; staging, Ted Eddy. At Fourth Street Playhouse, N. Y., Dec. 26. 49. \$2.40 top.

The lower East Side got a snafu version of a two-day vaude-revue with the presentation of "Holiday in Paris" at the 4th St. Playhouse. There are sundry intra-trade reports why the producers went so far downtown with this display, but maybe, in the first place, it was felt Broadway wouldn't believe it. A complete misout.

It was difficult to tell which were the worst offenders, the backstage crew which had nearly as much time onstage as the performers, or the bewildered musicians. The majority of the cast helped, too.

All this despite the presence of some sterling vaudeville performers. How Smith and Dale, Lew Hearn, Three Irelands, La Vernes and Dick Buckley could have gotten mixed up with this fiasco is difficult to imagine. But there they were and they provided the sole sane moments of the show.

The "Dr. Kronkheit" skit and Lew Hearn's "Belt in the Back," with S&D assisting, are funny in any kind of surroundings. Of course they would have done better with some sets that didn't show their age and had taste. The Three Irelands had a good bit with their clown antics and the La Vernes, while not a polished apache act, gave some semblance of professional procedure. Dick Buckley had a difficult time getting payers on stage to do his hat-bit, the audience couldn't be blamed for not wanting any part of this venture. But Benny Fields saved the day for him by going to the restroom. Others followed. So what happens—not a word could be understood over the loudspeaker system.

There was one member of the cast to show promise. Despite the corny production the lady billed as Countess Carina Paves impressed as being good for intimate cafes. Her French chansons have depth and feeling, and voice and looks are okay. Her Yiddish song at the close was a bit incongruous. Del Campo, a Cuban youngster, looks like he could develop into a good dancer. His leaps are good.

The odd history of this venture might prove a clue to the disastrous presentation. The core of this show started out as a safe unit, "Vogues of 1948," which ran into financial difficulties after three weeks on the road. Gould bought the material in the show from Donald Heywood and Matty Mathews and added some standard performers.

Staging by Ted Eddy was without rhyme or reason, and the majority of the performers aren't qualified for first class legit. Costumes, sets and sketches wouldn't even be good for a highschool production and music was pedestrian. The whole affair seemingly embarrassed the audience. It was the type show that nobody would believe could happen.

The Fourth Street Playhouse where all this occurred, doesn't seem to be at fault. House used to be the Yiddish Art Theatre, where Maurice Schwartz formerly put a some pretty good shows. Joe.

## MARRIAGES

Joan Garay to Francois Soney, Los Angeles, Dec. 23. Both are nitery dancers.

Betty Slater to Frank St. Amant, Hollywood, Dec. 17. He's in "Ice Capades"; bride is West Coast secretary to John H. Harris, producer of that ice show.

Lady Sylvia Stanley to Clark Gable, Santa Barbara, Dec. 20. He's the Metro star; she's widow of Douglas Fairbanks, Sr.

Ester Rojewski to Tom Moore, Chicago, Dec. 15. Bride is a camera operator at WBKB; he's an engineer at same station.

Teri Lobell to Maury Delman, New York, Dec. 25. Bride is aide to Charles Levy, western advertising-publicity director for Walt Disney.

Ruth Grusby to Milton Rebow, Mt. Vernon, N. Y., Dec. 24. Bride is secretary to Leo Samuels, Walt Disney sales exec.

Ruth Berwald to Robert Libbot, Beverly Hills, Dec. 24. He's a screen and radio writer. Phoenix, Ariz., Dec. 25. Both are screen players.

Suzanne Zolotow to Nicholas Freund, New York, Dec. 25. Bride is daughter of Samuel (and Mrs.) Zolotow, drama columnist of the N. Y. Times.

Eileen McDermott to Herb Shriner, Hyattsville, Md., Dec. 22. Bride, known professionally as Pixie Joy, is of the dance team Olsen & Jay; he's a comedian.

Elisa Joyce to Paul Gray, Hyattsville, Md., Dec. 22. Bride is vaude and cafe dancer. He's a comic.

## BIRTHS

Mr. and Mrs. John Sierovich, daughter, San Antonio, Dec. 22. Father is chief engineer of KITE there.

Mr. and Mrs. Edmond Angelo, son, Hollywood, Dec. 19. Mother is Ann Richards, screen actress; father is a drama coach.

Mr. and Mrs. Edward Haire, son, Los Angeles, Dec. 23. Father is a film cutter at Motion Picture Center.

Mr. and Mrs. Bill Miller, daughter, New York, Dec. 20. Father is operator of the Riviera, Ft. Lee, N. J.

Mr. and Mrs. Ed Dukoff, daughter, in Beverly Hills, Dec. 27. Father is personal mgr. of Danny Kaye.

Mr. and Mrs. Lewis I. Fisher, daughter, New York, Dec. 23. Father is announcer on WINS, N. Y.; mother is former Philadelphia Record staffer.

Mr. and Mrs. Donald G. Schine, son, Gloversville, N. Y., Dec. 19. Father, who heads Darnell Theatres, is son of Louis W. Schine, of the Schine circuit.

## Rockefeller's Film

Continued from page 1

ert Mochrie and theatre topper Sol Schwartz. Also Robert Dowling, head of City Investing Co., which operates a number of theatres, including the Astor and Victoria in New York.

An admission for the capital showings will be charged. This, it is anticipated, would cover the cost of the installation, plus the expense of shooting the necessary demonstration films. Now being figured in what the expenses involved would be and the potential return. Aside from the direct commercial considerations, thought is being given to the value of publicity introducing the system.

Waller's method entails no special glasses or other devices for the audience. A picture is shot with a camera with three lenses in close juxtaposition and is projected simultaneously from three machines spaced across the width of the auditorium. The screen at Huntington is 63 feet long and 27 feet high and is concave.

Report by those who have seen the demonstration reels is that the system provides startling reality that is tremendously impressive. It is said to be an excellent item for something like an exposition, but not practical for standard motion picture use.

Aside from the excellence of the large-screen reproduction, one of the aspects most favorably commented on by those who have been out to Huntington is the sound. Voices come from that portion of the screen where the speaker happens to be, which adds greatly to the reality. This is accomplished by having six loudspeakers, each one serviced by a separate sound-track. The six tracks are on one strip of film, separate from the image, which is synchronously run through its own machine.

## OBITUARIES

## LEON SCHLESINGER

Leon Schlesinger, 66, pioneer film cartoon producer, died Dec. 25 in Hollywood after three months of virus infection. He had been in retirement since last June 30 when he closed his career as general manager of Warners' by-products company.

Schlesinger started in show business at the age of 14 as an usher in a Philadelphia theatre. Later he served as a song book agent, a bit player on the stage, a cashier and as a manager. In films he started as a salesman, concentrating on foreign pictures. In the early 1930s he joined Hugh Harmon and Rudolph Ising in the production of "Merrie Melodies" and "Looney Tunes" and eventually bought his partners out in 1934. He made these cartoons until 1944 when Warners took over. Meanwhile he produced animated sequences for such features as "The Big Broadcast of 1938" and "Love Thy Neighbor."

In addition to his cartoon work he organized the Pacific Title Card Co. as a sideline.

Survived by wife, sister and a brother.

## DAN MICHALOVE

Dan Michalove, 55, executive vice-president since 1942 of the National Theatres Corporation, a subsidiary of 20th Century-Fox, died Dec. 23 of a heart attack at his home, 306 Central Park West, New York. This post climaxed a career in the industry that spanned 35 years.

Starting in 1913 as a film exhibitor in the South, he served as president of the Atlantic Baseball Club from 1922 to 1926, when he became general manager of Southern Enterprises, a motion picture exhibitors' group.

In the late '20s Michalove came to New York, where he was named general manager of the Universal theatres. Between 1931 and 1934 he served as general manager of Warner Bros. theatres.

Before assuming his post as a veepee with the National Theatres organization, he had worked in several other theatrical activities. He joined the Fox Film Corp. in 1933. He was a member also of the executive committee of the Motion Picture Theatre Owners Association and a member of Picture Pioneers.

He leaves his wife, a son, a daughter, his father, a brother, and three sisters.

## RALPH SPENCE

Ralph Spence, 60, leading title writer in the days of silent films and later a writer, died Dec. 21 of a heart ailment at the Motion Picture Country Home where he had been a patient for six weeks. When titling was an important function in motion pictures Spence was paid as much as \$5,000 a week for his work on Tom Mix and Harold Lloyd films.

In addition to his Hollywood writing, he authored the stage comedy, "The Gorilla," which had half a dozen companies on the road about 25 years ago. Another of his stage writing chores was the "Ziegfeld Follies" of 1922, starring Will Rogers, Gallagher & Shean and Leon Errol.

Notable among his later scriptings were "Higher and Higher," "Stand Up and Cheer," "Warrior's Husbands" and "Poor Little Rich Girl." He was working on "The O Henry Story" at 20th-Fox at the time of his illness.

## WILLIAM C. BEERY

William C. Beery, 70, elder brother of the late Wallace Beery and Noah Beery, died Dec. 25 at his home in Beverly Hills. He was first of the three brothers to enter show business and was credited with giving his brothers their start as actors.

Beery and his brothers were born on a farm in Clay county, Mo. When he was 21 he got his first job with a New York road show as an advance man and soon he joined the Forepaugh & Sells circus in the same capacity. He was later with Ringling Bros.

He once worked for film studios, spending several years in the business office of Emmanay in Chicago, but in 1917 quit show business and joined an oil company. He left the latter in 1936 to be personal business manager for Wallace Beery.

He leaves a wife, a son, and a daughter.

## FREEMONT BENTON

Freemont Benton, 65, retired vaude and musical-comedy actress, died after a heart attack in New

York, Dec. 23. She was the widow of Frederick Bond, with whom she did a vaude act for many years under the team name of Bond & Benton. Bond died in 1919.

After death of husband she did a single in vaude and later appeared in musical productions of the Shuberts and other producers on Broadway. Among them were "The Social Whirl" and "The Girl in the Taxi."

Survived by two daughters.

## WILLIAM A. B. SARGENT

William Alonso Barrington Sargent, 68, composer and bandmaster, died at his home in Boston, Dec. 16. He was at one time cornet player with Ill. Henry's Minstrels and the Lew Dockstader troupe.

Born in Irasburg, Vermont, he had made his home in Boston since 1915 where he was active in the affairs of the People's Symphony Orchestra and the New England Conference of Musicians. He was Boston delegate to the AFM conventions for 27 consecutive years.

Survived by a nephew and a cousin.

## EDMUND F. KAHN

Edmund Franklin Kahn, 38, production manager of WGN, Chicago, died Dec. 24 in Wheaton, Ill., after an illness of several months.

Kahn, an accountant, entered radio in 1937 in New York production office of "We, the People." He later became production supervisor of "Sky Blazers," "Gangbusters," and "Mr. District Attorney." His last major production job at WGN was directing the WGN-Mutual "Meet Your Match."

Survived by wife, two daughters and a son.

## ANNIE E. TRUMBULL

Annie Elliot Trumbull, 92, novelist, poet and playwright, died in Hartford, Conn., Dec. 22. She was the author of the following novels: "White Birch," "Mistress Content Craddock," "Life's Common Way," "A Christmas Accident," "Red's Salvation," "Sins of War" and "A Cape Cod Week."

Her plays included "The Masque of Culture" and "Wheel of Progress."

## MRS. GENEVIEVE M. ANADALE

Mrs. Genevieve M. Anadale, 78, whose two brothers and sister reached legit fame under the name of Lackaye, died at her home in Silver Spring, a suburb of Washington, D. C., on Dec. 20.

Her brothers, Wilton and James, and her sister, Helene, were all on the stage using various spellings of their family name Lackey.

## ANNA BERNARD

Anna Barrett, actress-wife of Maurice Barrett, WPAT program director, died in New York, Dec. 18.

She was known on the stage as Anna Bernard and was the niece of Sam Bernard, noted comedian. She appeared in many Broadway shows including, "He Came From Milwaukee" and "All For The Ladies."

## MAY TOVER

May Tover, 38, lion tamer, was clawed to death Dec. 20 by one of the beasts on Goebel's lion farm at Thousand Oaks, Cal.

Recently she appeared as an animal trainer in "The Reformer and the Redhead" at Metro.

## MASON LITSON

Mason Litson, 70, pioneer location manager, died Dec. 19 in Hollywood.

During his 30 years in motion pictures he was associated with Samuel Goldwyn, Metro and Eagle Lion.

## JOHN W. DILLON

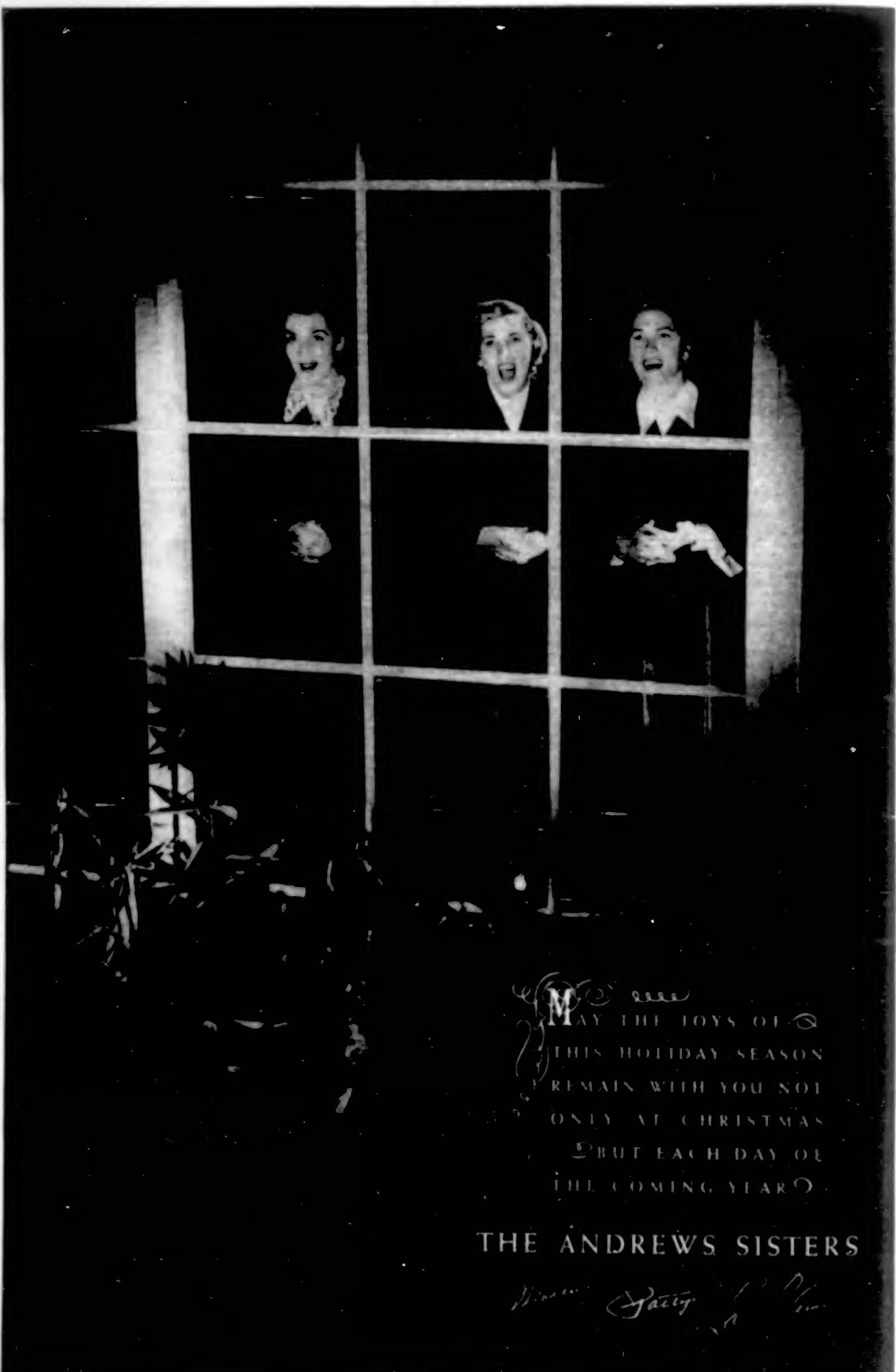
John W. Dillon, 72, former screen actor and later a real estate broker, died Dec. 30 in Hollywood.

Mrs. Grace Clarke Bishop, 48, wife of W. M. Bishop, foreign publicity director at 20th-Fox, died Dec. 22 in Santa Monica. At one time she was secretary to Louis B. Mayer.

Bill Owens, 28, recording and nightclub pianist, died in Dubuque, Ia., Dec. 18.

John Campbell, 45, died in Muncie, Ind., Dec. 20. He was the owner of the Oasis nitery there. Survived by wife.

Wife of Harry Benney, executive veepee of Albee Service, died Dec. 10 in Montclair, N. J.



*M*ay the joys of  
this holiday season  
remain with you not  
only at Christmas  
but each day of  
the coming year.

THE ANDREWS SISTERS

*Minna Garry*

44th ANNIVERSARY NUMBER

# VARIETY

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*Bouquets  
and Thanks  
to HOLLYWOOD!*

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